

THE
BEST MOVING PICTURES
OF 1922-1923

Also
Who's Who in the Movies
And the
Yearbook of the American
Screen

Edited by
Robert E. Sherwood

Edgar V. Wash.

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DOUGLAS FAIRBANKS IN "ROBIN HOOD"

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ROBERT E. SHERWOOD

Moving Picture Editor of "Life"
Moving Picture Editor of "The New York Herald"



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PREFACE

The literary world, of late years, has been subjected to a deluge of anthologies. There have been Verse Anthologies, Short Story Anthologies, Play Anthologies, Song Anthologies and Anthologies of Famous Recipes, until it would seem that creative effort will eventually be submerged in the anthological tidal wave. It is an inevitable outgrowth of the All-America impulse, started some years ago by Walter Camp. When an editor or critic has nothing else to do, he starts in making selections of the "Ten Best" something or other.

Indeed, the world is so full of a number of anthologies that one is led to wonder, with Franklin P. Adams, whether there will eventually be anyone left to write the stuff that the anthologies are made of.

This, so far as I know, is the initial attempt at a movie anthology, and in preparing it, I am confronted with the task of breaking ice that has never been broken before. It has been skated over, to be sure, and occasionally chipped, but this is the first serious crack in the surface.

A movie anthology presents grave difficulties to the editor, because motion pictures — unlike plays, stories or poems — cannot be reproduced on white paper. They are not designed as reading matter; their value is essentially pictorial. Edward J. O'Brien, who edits "The Best Short Stories," can reprint these stories just as they appeared in the pages of magazines. Burns Mantle can do much the same thing with "The Best Plays." But movies are delivered in cans, and a selection of fifteen pictures would use up a great deal of tin. An anthology of this type, therefore, would scarcely fit on any library table.

Consequently, this book cannot be accepted as a substitute for the films themselves. I can submit no more than a critical appraisal of each of the Best Pictures, together

with a brief recital of the plot and a description of the manner of its production. It is in this last respect that the book will, I hope, have its greatest value for the lay reader. The production of motion pictures is a difficult, complex and fascinating process. It represents the combined effort of hundreds, sometimes thousands, of different people — actors, directors, writers, editors, camera-men, scenic artists, carpenters, electricians, research workers and engineers. There is no form of artistic endeavor that requires so much hard work, or so great a variety of talent.

But here the word "artistic" intrudes itself and leads the writer, and the reader as well, into a consideration of that painfully moot question, "Do the movies constitute an art?"

We all know a great deal about the faults of the movies. Almost anyone will be glad to explain, at the slightest provocation, just what is the matter with them. They are stupid; they are obvious; they make little appeal to the intelligence; they are put together in a careless, haphazard way; they are promoted by men who believe that the box office is the ultimate goal of all human endeavor.

These criticisms are, in the main, true, and therefore unanswerable.

Nevertheless, there have been some glorious exceptions in the past, and there will be more in the future. I am not going to say that the movies are still in their infancy, because some one else (I think it was "Dulcy") has taken the words right out of my mouth. But I do agree with Alice Duer Miller that the main trouble with the silent drama is this: "The people who go to the movies don't criticise them, and the people who criticise the movies don't go to them," which means that criticism of the movies is still in its infancy.

If we can succeed in luring a larger number of intelligent people into the film theatres, we shall automatically receive more intelligent pictures. To do this we must first con-

vince them that greatness is possible on the screen, by calling their attention to notable past performances. Herein lies the object of this book. I offer the sixteen photoplays listed among the "Best Pictures of 1922-23," as worthy examples of the filmwright's art. I believe that each, in its way, deserves the title, "a work of art."

There are many credible observers who will dispute this, and vehemently. In reply to them, I have nothing to offer except the far from circumstantial evidence of my own personal opinion. "Art" is the most flexible term in the English language. It may be applied, and frequently is, to automobiles, office buildings, steel filing cabinets, kitchen utensils or plumbing fixtures. Almost every utilitarian article nowadays is hailed, in the advertising sections of our magazines, as "a work of art."

There is no one who can say definitely and authoritatively what "Art" is. That which exalts one may nauseate another. One man's art is another man's hokum. There are those who believe that Picasso is a greater artist than Velasquez, and those who rate the poetry of Gertrude Stein above that of John Keats. Every statement on this subject is qualified with the clause, uttered or implied, "it seems to me."

In view of which I do not offer this book as "the last word" on anything. I merely speak from the point of view of one who both goes to the movies and criticises them. In the course of my duties, I am compelled to see about two hundred feature films a year, and a great many shorter pictures, such as comedies, scenics, educational films and news weeklies. It all adds up to something like twenty-five hundred reels, which, when resolved into terms of linear measure, amounts to two million, five hundred thousand feet, or over four hundred miles.

If I wanted to carry the thing to its logical conclusion I should figure out how long this stretch of perforated celluloid, if laid end to end, would take to pass a given point; but that, after all, has little bearing on art.

The fact remains that my experience in following these miles of film as they have flickered across the screen has bred in me a deep respect for the movies, and an abiding faith in their possibilities.

The ills which beset the silent drama are all traceable to one element, which is both a canker at the root and a source of inestimable strength. That element is Popularity. The movies, industry or art, roll along through the projection machines day in and day out, bringing romance and drama and beauty into the lives of many who had never before known that such words exist outside the dictionary. They reach fifteen millions of people every day in the United States, and proportionately large numbers in other countries. They provide entertainment for the high and mighty, and for the meek and lowly, without distinction. The films which are displayed at command performances in St. James's Palace are also shown, in exactly the same form, at the Rosebud Theater in Gopher Prairie.

Whether the movies act as a stimulant or a depressant to thought throughout the world, they have certainly served to broaden the scope of the average imagination. They bring Alaskan glaciers to the Desert of Sahara, and South Sea lagoons to Siberia. They bring the canals of Bruges to Quito, Peru, and the glamour of Mediæval England to Butte, Montana. The press, which has always been considered the most powerful medium of expression, knows the limitations of time, location and language; the movies know no limitations whatsoever.

In this way the movies perpetrate their greatest offense against those who like to believe that art is their own exclusive esoteric property. The movies belong to the masses and not to the few. They are too nearly universal in their appeal; their sphere of influence is too wide. For which reason, the short-sighted *intelligentsia* believe that the cinema is vulgar, and vulgar in the worst sense. "Nothing," they say, "can be popular and be art."

According to their shaky logic the Ninth Symphony is

a marvelous composition until it is recorded on the phonograph. Or the Venus de Milo is a beautiful statue until it is cast in plaster and sold for ten cents. When a work of art is put within reach of the yokelry it ceases to be a work of art.

Unfortunately this silly idea has become an obsession with the movie producers themselves. Realizing that they are enslaved by an enormous public, they feel that they must climb down to the lowest level that this public represents if they are to cater to it in an inclusive way. They can afford to ignore the few at the top if they can reach the many at the bottom.

A novel may be sold to no more than ten thousand people and still be considered successful. A play may be seen by a hundred thousand, and return a profit to its promoters. But a motion picture must reach an audience that runs up into the hundreds of millions if it is to cover the staggering expenses of production. The producers, naturally enough, are awed by these impressive figures, and frightened by them. Their efficiency experts tell them that sixty per cent. of their patrons are morons, that they can't grasp anything that is over the heads of a fourteen-year-old child. So the producers set up this mythical fourteen-year-old mentality as their god, and do obeisance at its shrine.

In the sagest book that has ever been written about the silent drama and its people, "Merton of the Movies," Harry Leon Wilson sets forth a conversation between Henshaw, a typical director, and a somewhat mysterious individual who is referred to as "the Governor." I assume, from the Governor's observations, that he is one of those canny magnates who invest in the movies, but do not believe in them.

Says Henshaw: "I suppose we can't ever sell to twenty million people a day pictures that make any demand on the human intelligence. But couldn't we sell something better to one million — or a few thousand?"

"'We might,' the Governor said, 'if we were endowed. As it is, to make pictures we must make money. To make money we must sell to the mob. And the mob reaches full mental bloom at the age of fifteen. It won't buy pictures the average child can't get.'

"'Of course the art is in its infancy,' remarked Henshaw.

"'Ours is the Peter Pan of the arts,' announced the Governor. . . .

"'The Peter Pan of the arts—'

"'Yes. I trust you recall the outstanding biological freakishness of Peter.'

"'Oh!' replied Henshaw."

This is a brutal but correct summary of the film producer's creed; it is also a good answer to the question, "What is wrong with the movies?"

Nevertheless, I, for one, do not consider that it is a hopeless situation. Even if the motion picture is "the Peter Pan of the arts," what then? Even if the movies are to be restricted for all time (which I doubt) by the limitations of a fourteen-year-old mentality, will it prevent them from attaining the dignity of a creative art?

I don't see that it will. It will prevent them, to be sure, from plumbing the psychological depths of Ibsen, or Andreyev, or Flaubert. But it will not bar them from the romance of Stevenson, or Dumas, or Mark Twain, or any of the other great men who did not consider that they were debasing themselves when they wrote words that a fourteen-year-old child could understand.

Here, then, is the true province of the movies. When they remain within it, they find it possible to approximate creative art. Romance, legend, history and mythology—all these are open to them. They have a tremendous field that is logically and peculiarly their own, and as long as they stick to it, they can be as highbrow or as lowbrow as they choose. I do not mean by this that they are limited to the past at the expense of the present; but I do mean that the intellectual depths are not for

them. Sometimes, perhaps, they will be able to delve into the profundities of human emotion; but that time is not yet.

The motion picture is just what its name implies: it is a pictorial rather than a literary form of expression. It makes its impression on the mind by way of the senses. The best pictures that have ever been made were essentially pictorial in their appeal, and the same rule will always hold true. I have named sixteen examples of this in the pages of this book, and I can name many more from the past: "The Birth of a Nation," "The Miracle Man," "The Four Horsemen of the Apocalypse," "Broken Blossoms," "The Three Musketeers" and "Tol'able David." Not one of them was dependent upon intricate plot development or literary beauty; they were all *moving pictures*.

I am therefore going ahead with the prefatory admission that while there is unquestionably something wrong with the movies, there is also a great deal that is right with them.

It is with the latter element that this book is most directly concerned.

R. E. S.

ACKNOWLEDGMENT

IN preparing this book, I have referred constantly to the "Studio Directory" and the "Booking Guide" (both published by the *Motion Picture News*) and to the "Film Year Book" (published by the *Film Daily*). These are the standard reference publications on all subjects relative to the inner workings of the movie industry, and should be consulted by those who desire information more inclusive than any that I could furnish in this volume.

I wish to express my gratitude for their coöperation to Mr. William A. Johnston, Mr. Laurence Reid, Mr. Raymond E. Gallagher and Mr. J. S. Dickerson of the *Motion Picture News* and to Mr. Joseph Dannenberg of the *Film Daily*.

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As to the voluminous details in the Who's Who in the Movies, and the various facts connected with the production of the Best Pictures, I am deeply indebted for these to various members of the press agents' fraternity who have cheerfully furnished me with material on demand.

R. E. S.

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INTRODUCTION

THE YEAR ON THE SCREEN

After a singularly depressing start, the movie year of 1922-1923 redeemed itself and developed into a highly fruitful season. I have named sixteen "Best Pictures" and twice that number of "Honorable Mentions," which is considerably more than I could have done in any year since I started to develop a critical interest in the silent drama.

The earlier months of the year were lamentably lean, and it seemed that the movies had slumped badly, losing the ground that had been gained by such exceptionally fine productions as "The Four Horsemen of the Apocalypse," "The Three Musketeers," "The Kid" and "Tol'able David" in 1921. During the summer of 1922, "Nanook of the North" was the only picture of any appreciable merit.

Then came a veritable flood of worthy films: "Grandma's Boy," "Blood and Sand," "The Prisoner of Zenda," "Robin Hood," "Oliver Twist" and "When Knighthood Was In Flower," followed, periodically, by "The Eternal Flame," "Shadows," "Driven," "Peg O' My Heart," "The Pilgrim" and "Down to the Sea in Ships."

In the spring of 1923 I prepared for another dead period during the summer, when the movie producers take occasion to unload all their third-class matter; but I encountered, instead, "The Covered Wagon," "Hollywood" and "Merry-Go-Round."

As a result, this book is much larger than I expected it would be. I believed that I could fill it with statistics, without having to do much writing; but the film people fooled me. However, I shall be the last to complain.

The developments of the year, while thoroughly satis-

factory, were not in the least startling. There were few surprises, few revolutionary changes. The movies progressed logically along the course that they had indicated in the years preceding. In the main, the best pictures were made by the stars and directors of established reputation.

"Nanook of the North" was the one notable exception. It came from a hitherto unheard-of source, and it was entirely original in form.

There was an unprecedented number of historical dramas, most of which achieved a remarkably high standard. In this respect, the American screen showed strongly the influence of the German invasion that threatened in 1921, but never quite materialized. Before "Passion" was imported to this country, there was a belief current among exhibitors that the public would never stand for any costume pictures — no matter how romantic or spectacular or authentic they might be. This theory was exploded with a resounding bang, and almost every producer in Hollywood turned back into the pages of romance for movie material. "Robin Hood," "When Knighthood Was In Flower," "Oliver Twist" and many others resulted.

At the same time, there was an astonishing revival of strange old relics of the dramatic dark ages. Various ham melodramas were dragged from the musty files, trimmed with cabaret scenes and trick thrills, and sold to the public as up-to-date entertainment. Thus we were treated to such masterpieces as "Where Is My Wandering Boy Tonight?" "Thorns and Orange Blossoms," "Rags to Riches," "No Mother to Guide Her," "Only a Shopgirl" and "The Face on the Bar-Room Floor."

There were also a number of broadsides levelled at the younger generation, which has received so much publicity in latter-day novels. Witness these titles: "Children of Jazz," "Has the World Gone Mad?" "Prodigal Daughters," "Daughters of the Rich," and "The Madness of Youth."

The popularity of Harry Leon Wilson's novel, "Merton

of the Movies," and the various scandals in Hollywood, inspired several attempts at an *exposé* of conditions in the citadel of the cinema, including, "Souls For Sale," "Mary of the Movies," "Hazel From Hollywood," "Night Life in Hollywood" and "Hollywood." One of these, "Hollywood," was successful from an artistic point of view. All of them made money.

Looking ahead, I believe that the tremendous improvement recorded in 1922-1923 will be continued in the next year. As this last chapter of the book goes to press, I have seen no less than five productions which would most certainly be worthy of inclusion among the "Best Pictures" if they had been released within the period to which I am now committed. They are:

Marion Davies in "Little Old New York," directed by Sidney Olcott.

Mary Pickford in "Rosita," directed by Ernst Lubitsch.

Lon Chaney in "The Hunchback of Notre Dame," directed by Wallace Worsley.

Ramon Novarro, Lewis Stone and Alice Terry in "Scaramouche," directed by Rex Ingram.

"A Woman of Paris," directed by Charlie Chaplin.

Which is an excellent start for the second volume of this book.



THE BEST MOVING PICTURES
OF 1922-23



10 A.

"NANOOK OF THE NORTH"



THE BEST MOVING PICTURES OF 1922-23

“NANOOK OF THE NORTH”

Produced by Revillon Frères.—Directed and photographed by Robert J. Flaherty, F.R.G.S.—Distributed by Pathé.—Released June 11th, 1922.

There have been many fine travel pictures, many gorgeous “scenics,” but there has been only one that deserves to be called great. That one is “Nanook of the North.” It stands alone, literally in a class by itself. Indeed, no list of the best pictures, of this year or of all the years in the brief history of the movies, could be considered complete without it.

The potential value of the movies as an educational medium is frequently stressed by men of prominence and triteness; and as a result, the word “educational” in connection with a motion picture has become almost synonymous with dullness, dryness and boredom.

The screen is no blackboard, and the prime test of every film that is projected on its surface is that it shall be interesting to the spectator. It may be teeming with genuine instructive value, it may contain what is generally called a “message,” but if it fails to hold the audience’s attention, the value and the message will be lost.

Robert J. Flaherty realized this when he produced “Nanook of the North.” He wanted to make a picture of Eskimo life (and, to the average mind, there is no character that is colder or less enthralling than an Eskimo), and he wanted to record the tremendous vitality, the relent-

less force, of the Arctic. He knew that there was good material here, but he also knew that this material would be worthless unless he presented it in an interesting way. He appreciated the fact that mere photographs of Eskimos in their various daily activities would be hopelessly dull if he treated his subject as instruction instead of as drama.

The backbone of every motion picture is the continuity — and by this I do not mean the plot. "Nanook of the North" had no plot whatsoever, and struggled along very well without it, but it did have continuity. The arrangement of scenes was sound and logical and consistent.

Mr. Flaherty selected one character, Nanook himself, to serve as the protagonist of his drama. Nanook was the center of all the action, and upon him was the camera focussed. In this way Mr. Flaherty achieved the personal touch. Another producer, attempting to do the same thing, would have been content to photograph "A Native Spear- ing Fish" or "Another Native Building His Igloo." Moreover, he would have kept himself in the foreground, as is the way of all travelogue rollers. Mr. Flaherty made Nanook his hero — and a fine, stalwart hero he was.

"Nanook of the North," however, was not all Nanook. There was a co-star in the title rôle, and that was the North. The North was the villain of the piece, the dread force against which Nanook and his kind must continually battle. So Mr. Flaherty showed us Nanook, fighting sturdily to obtain food, and warmth and shelter, and he showed us the North hitting back with its gales, its blizzards and its terrible, bitter cold.

Here was drama, rendered far more vital than any trumped-up drama could ever be by the fact that it was all *real*. Nanook was no playboy, enacting a part which would be forgotten as soon as the greasepaint had been rubbed off; he was himself an Eskimo, struggling to survive. The North was no mechanical affair of wind machines and paper snow; it was the North, cruel and incredibly strong.

The production of this remarkable picture was no light task. Mr. Flaherty had to spend years with the Eskimos so that he could learn to understand them. Otherwise, he could not have made a faithful reflection of their emotions, their philosophy and their endless privations. He had to select from among them those who were best qualified to tell the story of their race. He had to do his photography, his developing and his printing under terribly adverse conditions. He had no studio, no artificial lights and only the crudest of laboratories.

In the preface to this book, I say that the motion picture represents the combined talents of hundreds, sometimes thousands, of different people. But "Nanook of the North" is the notable exception to that rule; it was essentially a one-man job.

Of the difficulties which confronted him in producing "Nanook of the North," Mr. Flaherty writes as follows:

"The film 'Nanook of the North' is a by-product — if I may use the term — of a long series of explorations in the north which I carried on in behalf of Sir William Mackenzie from 1910 to 1916. Much of the exploration was done with Eskimos. I have been on long journeys for months at a time with only two or three Eskimos as my companions. This experience gave me an insight into their lives and a deep regard for them.

"In 1913 I went north with a large outfit — an exploring ship with lumber and material for a wintering base and food for eight men for two years. A motion picture outfit was incorporated. I hoped that the results from it might help defray some of the costs of what were now beginning to be expensive explorations. I had no preliminary motion picture experience, other than some two weeks with a motion picture camera demonstrator just before leaving. We wintered in Baffin Land on this expedition, which was of a year and four months' duration, and during those intervals while I was not seriously engaged in exploratory work, a film was compiled of some of the Eskimos who

lived with us. Naturally the results were indifferent. But as I was undertaking another expedition in another part of the north I secured more negative and chemicals, with the idea of building up this first film.

"On this expedition I wintered on the Belcher Islands, which I had re-discovered and explored. Again, between explorations as it were, I continued with the film work and added to the first film very materially. After a lot of hardship, which involved the loss of a launch and the wrecking of our cruising boat, we secured a remarkable film on a small island ninety miles out at sea, of walrus-hunting. This picture particularly, and some interesting stuff of native life, together with scenes showing the dismasting of the *Laddie*, our exploring ship, which owing to our condition was broken up and used for fuel, formed the nucleus of what I hoped would be a good picture. After wintering a year on the islands, the *Laddie's* skipper, a Moose Factory half-breed, and myself, finally got out to civilization along with my notes, maps and the above-mentioned film.

"I had just completed editing the film in Toronto when, through gross carelessness of my own, the negative caught fire, and I was minus all (some thirty thousand feet of film). The editing print, however, was not burned, and this was shown to some private groups several times — just long enough, in fact, to enable me to realize that it was no good. I knew then that the reason I had missed out was that the whole thing was episodic. But I did see that if I were to take a single character and make him typify the Eskimos as I had known them so long and well, the results would be well worth while. To make a long story short, that is what happened. I went north again, this time solely to make a film. I took with me not only motion picture cameras, negative and developing outfit, but apparatus for producing electric light so that I could print and project my results as they were being made; thus I could correct the faults and re-take wherever

necessary, and more particularly still, my character and his family who lived with me through the year could understand and appreciate what I was doing.

“Though Nanook and his crowd were at first highly amused at the idea of the white man wanting to take pictures of themselves, the most common objects in all the world, as soon as I got my projection apparatus going and showed them some of the first results, they were completely won over. As luck would have it, the first picture that was made was the walrus hunt, which many of the younger generation had never seen. I shall never forget the night it was first projected, on a white cotton sheet in my wintering hut. The audience — men, women, babes and children, squatted on the floor — completely forgot that what was unfolding before them on the sheet was a picture. They yelled, screamed and shouted their advice where the four stalwarts were shown in the walrus tug of war. In the language of the trade, that first picture was a knockout. From that time on they were with me to a man. Indeed, they vied with one another to be cast in the angerooka’s big aggie (picture).”

After Mr. Flaherty had completed the picture, and had brought it to New York, he encountered a new set of problems: he ran into the movie distributors. He learned that the Eskimos were remarkably tractable as compared with these important gentlemen who are empowered to decide what the public shall see and what it shall not see. He had been backed on this Arctic expedition by Revillon Frères, the furriers, but Revillon Frères could not sell his picture for him.

He took “Nanook of the North” to five different distributing corporations, all of which turned him down flat. They told him that the public is not interested in Eskimos; the public wants to see people in dress suits. Finally, he effected a deal with Pathé, and “Nanook of the North” was timorously submitted to the exhibitors. One of them, Samuel Rothafel of the Capitol Theatre in New

York, decided to give it a try, although he was frankly dubious about its possibilities as a box-office attraction. The week that "Nanook of the North" played at the Capitol Theatre, it did \$43,000 worth of business.

It was instantly hailed by every critic in New York, and the public (which wants to see people in dress suits) responded nobly. "Nanook of the North" has since proved to be a substantial if not a sensational box-office success.

One of the distributing companies, the Famous Players-Lasky, which elected to throw "Nanook of the North" back into the cold from whence it came, has made amends in an honorable and emphatic way. Jesse L. Lasky has sent Mr. Flaherty to Samoa to make a Polynesian "Nanook." Moreover, he has made no restrictions as to money, time or quality — so that we may expect, eventually, to see the first real representation of the glamorous South Sea Isles on the screen.

There was a tragic sequel to "Nanook of the North" which did not appear in the film itself. Some time after Mr. Flaherty departed from the Arctic with his negatives and his prints, the gallant Nanook died of starvation. The villainous North finally won in its mortal combat, and Nanook became the first hero in movie history who has gone down to ultimate defeat. But his soul goes marching on. His shadowy form still flickers across the screen, to prove to distributors and other short-sighted persons that Eskimos are human beings, after all.



HAROLD LLOYD AND ANNA TOWNSEND IN "GRANDMA'S BOY"



“GRANDMA’S BOY”

Directed by Fred Newmeyer.—Written by Harold Lloyd, Sam Taylor and Jean Havez.—Produced by Hal Roach.—Distributed by Pathé.—Released September 3, 1923.

CAST OF CHARACTERS.

The Boy	Harold Lloyd
The Girl	Mildred Davis
Grandma	Anna Townsend
The Rolling Stone.....	Dick Sutherland
The Sheriff.....	Noah Young

The success of Harold Lloyd during the past two years has been phenomenal, but not incomprehensible. This buoyant, bespectacled young comedian is an apostle of the American faith: he represents the personification of pep, spontaneity and determination. He is a natural-born world beater. He delights in building apparently insurmountable obstacles and then, with a sunny smile, surmounting them.

Moreover, Lloyd's humor is as native to these United States as George Ade's. Charlie Chaplin is distinctly continental in style, and Buster Keaton's comedy smacks of the London 'alls; but Lloyd, clad in a pinch-back suit, a straw hat and a pair of horn-rimmed spectacles, is at least one hundred per cent. American. He is clean and wholesome, but not to an offensive degree (like Chaplin, he knows the most vulnerable and laughable portion of a policeman's anatomy, and is not afraid to exploit it); he is as fresh as an Oregon breeze and he is willing to play the goat as long as it is profitable. Indeed, his shyness, and his excessive timidity, serve to heighten the effect of his ultimate triumph.

Harold Lloyd has rushed forward lately at an increasing

rate of speed. Always popular, since the days when he appeared as "Lonesome Luke," he has now established himself ahead of all the other stars as a box-office attraction. Within two years he has produced five pictures, "A Sailor Made Man," "Grandma's Boy," "Dr. Jack," "Safety Last" and "Why Worry?" all of which have achieved astounding success. No actor or producer in movie history has ever made such a record — or so much money; no star at the present time is so much in demand as Harold Lloyd. Douglas Fairbanks, Mary Pickford, D. W. Griffith and Charlie Chaplin may absorb all the prestige, but it is Harold Lloyd who ranks at the top in the vital statistics.

Although the remarkably high standard that he has maintained throughout all his recent comedies makes it difficult for me to indicate any decided preference, I place "Grandma's Boy" in this book because it happened to be his most original effort of the year, and also the greatest departure from his usual form. It was his first five-reel venture and his first attempt at anything approaching serious drama.

Lloyd started out to make a two-reel comedy of "Grandma's Boy," but his first idea grew as the production progressed, and he worked over the picture for six months before he was satisfied that it was ready for release. He had a theme in mind — that cowardice is a complex which can be cured by psychoanalytical treatment — and this presented so many possibilities that Lloyd simply could not restrain himself. He ran wild.

His hero was a hesitant youth ("the boldest thing he ever did was to sing out loud in church," to quote a subtitle). Whenever this boy scented danger he would seek refuge behind the frail person of his aged grandmother, who, for all her years, knew something of the teachings of the ultra-modern Dr. Freud.

The boy loved a girl — as boys frequently do — but his painful timidity restrained his amorous impulses and

prevented him from pressing his suit with any degree of success. The situation seemed hopeless.

Then, one dark night, a ferocious tramp visited the quiet community in which the boy lived, and terrorized the local citizenry. The sheriff decided that a state of military law must be declared, and appointed his fellow townsmen deputies to find and apprehend the unwelcome guest. Among the motley mob thus armed with authority was the boy, and it was he of course who first encountered the tramp. As usual, he fled for protection to his mild little grandmother. She seized a broom and chased the tramp away.

At this point the sweet old lady realized that violent curative measures were essential, and she decided to subject her grandson to the power of suggestion. Removing the small ivory figure from the head of her umbrella, she told the boy that it was a charm, given to his grandfather during the Civil War by a witch. Grandpa, she explained, had been timorous himself — until he came into possession of this talisman; then he stepped out and, single-handed, subdued a large portion of the Federal Army.

This fantastic tale was visualized on the screen, and formed one of the most hilariously funny episodes in the picture. Harold Lloyd, wearing square-lensed spectacles, whiskers and a Confederate uniform, impersonated his grandfather.

When the boy had absorbed this story from his grandmother, he grasped the confidence-giving charm and started after the tramp. After a chase as thrilling and as broadly comic as any in the literature of slap-stick, Lloyd captured the brute and dragged him home by the heels. His final conquest, of course, was the girl.

Lloyd constructed each scene of "Grandma's Boy" as carefully as though it were the mainspring of a watch. He is always a conscientious craftsman, and his work is a subject of tremendously serious importance to him. There

is nothing haphazard about his methods; he puzzles over every episode and situation, working it out first in his mind and then in the action itself. He has a remarkably clear vision and an acute sense of risibility; he knows instinctively what will be naturally funny, and what will merely be forced.

Together with his principal gag-men, Jean Havez and Sam Taylor, his producer, Hal Roach, and his director, Fred Newmeyer, Lloyd practically resolved "Grandma's Boy" to blue-prints. Although the foremost quality of the finished product was its spontaneity, it was actually a well-calculated, studied piece of work.

Long after the picture had been completed and shown to audiences at various theatres in and about Los Angeles, Lloyd continued to pore over it — cutting, editing, revising, polishing and retaking scenes that didn't obtain sufficiently stentorian laughs. I accompanied Lloyd on one of his pre-view expeditions (it was at Hoyt's Theatre, in Long Beach, California), and I had an opportunity to observe how keenly and intelligently he can criticize his own work. "Grandma's Boy" was run for the assembled audience with no previous announcement, and without musical accompaniment. "I want it to be cold turkey," said Lloyd to Mr. Hoyt, the exhibitor. "If they like it this way, I'll know it's pretty near right."

Needless to say, they liked it, but Lloyd himself found a few flaws, which he proceeded to remedy when he took the film back to his studio.

The girl in "Grandma's Boy" was played by Mildred Davis, who has since become Mrs. Harold Lloyd. Dick Sutherland was sufficiently formidable as the burly tramp, and Mrs. Anna Townsend made a charming, appealing figure of the grandmother. Mrs. Townsend lived for seventy-nine years before she made her *début* on the screen; a year later she died. But she will be remembered by everyone who was privileged to see her in "Grandma's Boy."

There is no one in the movies whose success has been as gratifyingly legitimate as Harold Lloyd's. He has worked hard and intelligently for his laurels, and he has earned every scrap of recognition that he has received. Fame and fortune often descend upon the most unworthy objects, but in the case of Harold Lloyd, you may rest assured that full justice has been done.

“BLOOD AND SAND”

Directed by Fred Niblo.—Adapted by June Mathis from the novel by Vicente Blasco Ibañez.—Produced and distributed by Paramount.—Released September 10, 1922.

CAST OF CHARACTERS.

Juan Gallardo.....	Rodolph Valentino
Carmen	Lila Lee
Doña Sol.....	Nita Naldi
El Nacional.....	George Field
Plumitas	Walter Long
Señora Augustias.....	Rose Rosanova
Antonio	Leo White
Don Joselito.....	Charles Belcher
Potaje	Jack Winn
El Carnacione.....	Marie Marstini
Garabato	Gilbert Clayton
El Pontelliro.....	Harry Lamont
Marquise de Guevera.....	George Periolat
Dr. Ruiz.....	Sidney De Gray
Don Jose.....	Fred Becker
Señora Nacional.....	Dorcas Mathews
Fuentes	William E. Lawrence

In the course of my one trip to Hollywood, I visited the Lasky studio where “Blood and Sand” was in process of production. The set represented a courtyard, or *patio* (if that is the correct translation), of a Spanish house, and a wedding festival was in progress. Most of the characters in the piece were Mexicans and they were apparently having a great time at their work: guitars and mandolins tinkled, castanets clacked, señoritas whirled and stamped, and there was a persistent din of musical Spanish conversation.

When the cameras had stopped grinding, Fred Niblo, the director, turned to me and said, “I’m going to make



RODOLPH VALENTINO AND THE BULL IN "BLOOD AND SAND"



this picture more Spanish than Spain itself. When it is shown in a theatre, I want the audience to eat garlic so that the atmosphere will be right."

Mr. Niblo realized his ambition, and, luckily, without assistance from the audience. When I finally saw "Blood and Sand" projected on the screen, I could detect no evidences of garlic in the theatre; but the picture itself reeked with atmosphere. In every detail of its scenery, its costumes and its mannerisms, it was as thoroughly Spanish as Blasco Ibañez himself could have made it. Moreover, it was not nearly so dull.

The chief interest in "Blood and Sand" centered in the picturesque person of Rodolph Valentino, who played the toreador hero, Juan Gallardo.

Valentino has become the most spectacular figure on the screen; since that memorable moment in "The Four Horsemen of the Apocalypse" when he executed the tango on the floor of a tawdry Argentinan dive, there has been absolutely no question of his position in the hearts of his countrywomen. This swarthy Italian dancer has been the most extensively worshipped of all the matinée idols in the history of the theatre; his photograph has been pasted on at least one mirror in almost every home throughout this country; he has been the embarrassed recipient of a flood of fan letters that reached (at the time of "Blood and Sand") an average of some 4,500 a week, and his endorsement has added materially to the sale of a famous beauty clay.

Obscure and hungry before his engagement in "The Four Horsemen," Valentino has since become the symbol of masculine attraction to every flapper — from sixteen to sixty. His success in "The Sheik" established his supremacy; "Blood and Sand" added a few substantial stones to the solidity of its foundation.

Since then, Valentino has faded from the screen — temporarily, at least — but his memory is still cherished. When he comes back, if he ever does, he will find that his

admirers have all placed lights in the window to guide their wandering boy homeward.

As a result of all the feminine adoration which has been lavished on Rodolph Valentino's sleek head, there has grown up a cult of contempt among the masculine members of the population. He has been the victim of such opprobrious epithets as "cake-eater," "trick sheik" and "jelly-bean." It has been persistently argued by these jealous males that Valéntino is a well-built clothes horse, but not an actor. Nevertheless, I notice that ninety per cent of the young men who have been most withering in their denunciation of the suave Signor have also made sheepish attempts to imitate him in every possible way: witness the number of side-burns that have been cultivated in the past two years.

As a matter of fact, Rodolph Valentino is a sensitive, self-conscious, ambitious young man, with intense confidence in his own abilities as a dramatic artist and an indefatigable desire to please his dear public. He is not a great actor, because he lacks both the necessary abandon and the requisite range of expression. But he is no mere tailor's dummy. He has great poise, lithe grace and a considerable amount of power.

He was ideally suited for the principal rôle in "Blood and Sand," and this may be rated as his finest characterization. Juan Gallardo, as Blasco Ibañez described him, was a veritable Valentino of the bull-ring; his career, in many essential respects, ran parallel to that of the man who brought him into shadowy being on the screen. That Valentino grasped the implication, and profited by it, is evidenced by his subsequent actions.

Juan Gallardo was determined to become the greatest toreador in Spain—and he accomplished his purpose. After he had passed through the usual dreary, laborious period of apprenticeship, he ascended to the very top of his profession. He was a popular hero of the moment; men envied him, and women courted his favor.

With the world at his feet, he allowed his ego to triumph over his judgment. He weakened under the strain of popularity, and imagined himself a god. The public reinforced this self-opinion with its inane idolization, believing that Gallardo was divine in his power. Unfortunately, the bulls were of a different mind.

Not one of the bulls with whom Gallardo did battle in the ring was conscious of his prowess or his fame. The poor, puzzled beasts knew him only as a fearsome mortal who waved an infuriatingly red cloth before their startled eyes. They realized in a vague way that they must kill him or be killed.

Gallardo looked at the bulls with contempt. They were no more than marks for his skill—sullen, stupid animals, created upon earth for the sole purpose of adding to his glory.

One day a particularly refractory bull caught Gallardo with its goring horn and wounded him sorely. He recovered and returned to the ring, but his sublime confidence was shaken and for the first time he experienced the sensation of fear. The public, discovering his fallibility, cast about for another idol; and the aristocratic lady, Doña Sol, who had nourished his self-assurance and conceit, drifted from him.

Gallardo was beaten, and when he stepped back into the sandy arena the will to win was gone. Divested of the immoral courage that had been his, he crumpled before the bull's first wild rush—and was carried out of the ring to die. As his life ebbed, he could hear the frantic cheers of the mob—completely oblivious of the fate that had descended upon him whom they had once hailed as a conqueror—acclaiming the new hero who had stepped into his place.

Rodolph Valentino had a kindred feeling for Juan Gallardo, and he put his heart into the work of making the toreador's tragedy seem real. His whole performance was stamped with an earnest sincerity. In the arena he

was a gorgeous dominant personality; out of it he was a vulgar, overdressed and rather pitiful poseur.

He studied the bull-fighter's costume and mannerisms from one Rafael Palomar, scion of a family that had produced many famous toreadors, and himself an ornament of the Spanish ring. That Valentino learned much from his mentor is proved by the enthusiastic reception which "Blood and Sand" has received in Spain, where any technical defect would be glaringly apparent.

The whole cast in "Blood and Sand"—with one exception—was extremely good. Nita Naldi was far from convincing as the sensual Doña Sol, who accepted Gallardo as a curiosity and dropped him when his day of glory had passed. Miss Naldi used sledge-hammer methods of seduction, when the greatest delicacy and subtlety were essential to the situation. She provided the one discordant note in the picture.

Walter Long was splendid in a picturesque character rôle, and Lila Lee played Gallardo's humble wife with a fine understanding. Quiet and subdued, she managed to convey far more force than did the tempestuous Miss Naldi.

The bull-fight scenes in "Blood and Sand" were not quite so thrilling as they might have been, because of the care exercised to prevent the expensive Valentino from running any possible risk. Whenever Valentino confronted a bull, only the fore part of the animal was visible on the screen.

As the irreverent Will Rogers observed at the time, the real hero of the piece was the stage-hand who held the bull's tail.



A SCENE FROM "THE PRISONER OF ZENDA"



“THE PRISONER OF ZENDA”

Directed by Rex Ingram.—Adapted by Mary O’Hara from Anthony Hope’s novel.—Produced and distributed by Metro.—Released September, 1922.

CAST OF CHARACTERS.

Rudolf Rassendyll	Lewis Stone
King Rudolf	Lewis Stone
Princess Flavia.....	Alice Terry
Colonel Sapt.....	Robert Edeson
Duke Michael (Black Michael).....	Stuart Holmes
Rupert of Hentzau.....	Ramon Novarro
Antoinette de Mauban.....	Barbara La Marr
Count Von Tarlenheim.....	Malcolm McGregor
Marshal Von Strakencz.....	Edward Connelly
Countess Helga.....	Lois Lee

When “The Four Horsemen of the Apocalypse” was produced on the screen, it established three reputations that have since extended to the four corners of the movie world: Rex Ingram, the director; June Mathis, the continuity writer; and Rodolph Valentino, the leading man. Miss Mathis was far from obscure before this event, but Messrs. Ingram and Valentino were unknown, jobless and hungry.

Since that time, Valentino has climbed to imposing heights, as I explain in my article on “Blood and Sand,” and Ingram has followed a parallel course of ascent. He has sponsored “The Conquering Power,” “The Prisoner of Zenda,” “Where the Pavement Ends” and “Scaramouche,” and has definitely become a member of the movie *élite*. His is a well-deserved success, for he is one of the few directors in this regrettably ignorant industry who may be said to possess background.

Rex Ingram was born in Ireland, raised in ecclesiastic surroundings, and educated at Trinity College, Dublin. About ten years ago he came to this country and entered Yale, where he achieved a measure of undergraduate fame by drawing comic pictures for the *Record*. During the vacation periods he gained a precarious livelihood at the old Vitagraph studio in Brooklyn—working as juvenile in support of such mellow stars as Lillian (“Dimples”) Walker and Earle Williams. Ingram was studying sculpture at Yale, with a vague idea of practising that art as a life work, but the glare of the Cooper-Hewitts in the Vitagraph plant fascinated him, and he soon drifted out to Hollywood; at which point Rodin, you may be sure, breathed a sigh of relief.

During the war Ingram served in the Royal Flying Corps, from which he emerged with a commission and a uniform. The commission was of no further use to him, but the uniform provided clothing for the two lean years that followed. He went back to Hollywood and directed a few highly undistinguished pictures for Universal, all of which were commercial failures. Carl Laemmle, his boss, discharged him, and the sad-eyed young Irishman was out once more in the hard, hard world. Then, by some inexplicable freak of luck, Ingram was engaged by Metro to direct its tremendous production of “The Four Horsemen of the Apocalypse,” the turbulent war story by Vicente Blasco Ibañez.

Since the acquisition of that assignment, Ingram has been able to eat regularly, three times a day, and to buy all the clothes he wants, including morning coats and dinner jackets. Nevertheless, he still wears the faded, tattered uniform while working at the studio—proving that even an Irishman has a heart, after all.

“The Prisoner of Zenda” was Ingram’s fourth production for Metro, following on the heels of “Turn to the Right,” his only ignoble effort since he was propelled through the portals of Universal City. Ingram realized

that his artistic reputation had been seriously damaged by "Turn to the Right" (a cut-and-dried piece of hokum), and that he must do something sensational with Anthony Hope's story to regain control of his wabbling prestige.

Moreover, there were unfriendly rumors about Ingram going the Hollywood rounds. They said that the real credit for "The Four Horsemen of the Apocalypse" belonged to June Mathis — that Ingram had been no more than a mouthpiece, used to carry out her orders. Now June Mathis had left Metro to join the Paramount forces, and a dimly unintelligent picture like "Turn to the Right" was the result.

I heard this prediction over and over again from the chronic gossips of Hollywood Boulevard: "Ingram, without June Mathis, is just a poor third-rater. Watch him flop."

Rex Ingram himself probably heard echoes of this, for he set to work and made "The Prisoner of Zenda" into an exceptionally fine picture. He displayed the same fertile imagination that had distinguished "The Four Horsemen of the Apocalypse," the same sensitive feeling for form, in composition and in rhythm, and the same intellectual alertness. If anything, he was a little too careful in this production — and herein lies the one criticism that may be made against "The Prisoner of Zenda." In his desire to have everything perfect, every scene harmoniously composed, Ingram occasionally lost sight of the fact that a motion picture, and particularly a romantic one, should be more of an impressionistic painting than a steel engraving.

Ingram, together with his continuity writer, Mary O'Hara, followed the text of Anthony Hope's novel exactly, even to the unhappy ending. As in the book, the adventurous Englishman, Rudolf Rassendyll, journeyed to Ruritania with no definite object in view, and was suddenly involved in the type of melodrama that awaits all those who wander into mythical Balkan kingdoms.

Rassendyll bore a startling resemblance to the King of Ruritania — a worthless, dissipated fellow, whose throne tottered even before he had attempted to occupy it. Various sinister revolutionary forces were at work before the coronation: Black Michael, the King's treacherous brother, and Rupert of Hentzau, a thoroughly engaging young villain, plotted to kill His Majesty and seize the throne.

On the eve of the coronation, King Rudolf was drugged and rendered unfit for an appearance at the ceremony. So Rassendyll, the unsuspecting visitor to Ruritania, was drafted into service, and compelled to impersonate the comatose King.

Rupert of Hentzau kidnapped Rudolf, making it necessary for Rassendyll to remain on the throne — and to pay court to the Princess Flavia, who had been chosen by popular acclaim to be the next queen of Ruritania. Rassendyll of course fell in love with the fair Flavia; but being an English gentleman, and consequently the soul of honor, he refrained from expressing it except in his purely official capacity. What is more, he set out unselfishly to rescue the King.

In the end, Rudolf returned shakily to the throne, and Rassendyll to England — leaving the heart-broken Princess Flavia to fulfill her duty to her people.

In casting "The Prisoner of Zenda," Rex Ingram made a discovery as sensational as his revelation of Valentino in "The Four Horsemen of the Apocalypse." He entrusted the spectacular rôle of Rupert of Hentzau to a young Mexican, Ramon Samanyegos (his name has since been changed to Novarro), and it was Samanyegos, or Novarro, who scored the greatest individual hit in the picture.

Novarro made Rupert a fascinating, sly, dashing, unscrupulous young devil; he endowed him with a superb insouciance, a charming disregard for convention and for danger. In doing so, Novarro established himself definitely as the logical successor to Valentino when that brother Latin stepped gracefully from the screen. He has proved

subsequently — in “Trifling Women” and “Scaramouche” — that he is Valentino’s superior in every way: he is ornamental in the extreme, and he is also an accomplished, convincing actor.

Lewis Stone lent a great sincerity to the dual rôle of Rassendyll and King Rudolf, and Alice Terry was a wistfully lovely Princess Flavia. Indeed, there was an abundance of good acting in “The Prisoner of Zenda,” by Robert Edeson, John George, Barbara La Marr, Edward Connelly, Malcolm McGregor and several anonymous subordinates. Rex Ingram has a sure eye in the selection of his players; I can remember no glaring example of miscasting in any picture of his that I have seen.

Ingram is indisputably an artist — in a profession where artists are all too rare. He is genuinely sensitive to beauty; he is intelligent, and he understands the basic principles of dramatic expression. The Hollywood gossips may say about him what they will; I, for one, am for him.

“THE ETERNAL FLAME”

Directed by Frank Lloyd.—Adapted by Frances Marion from Balzac's novel, “La Duchesse de Langeais.”—Produced by Joseph M. Schenck.—Distributed by First National.—Released September, 1922.

CAST OF CHARACTERS.

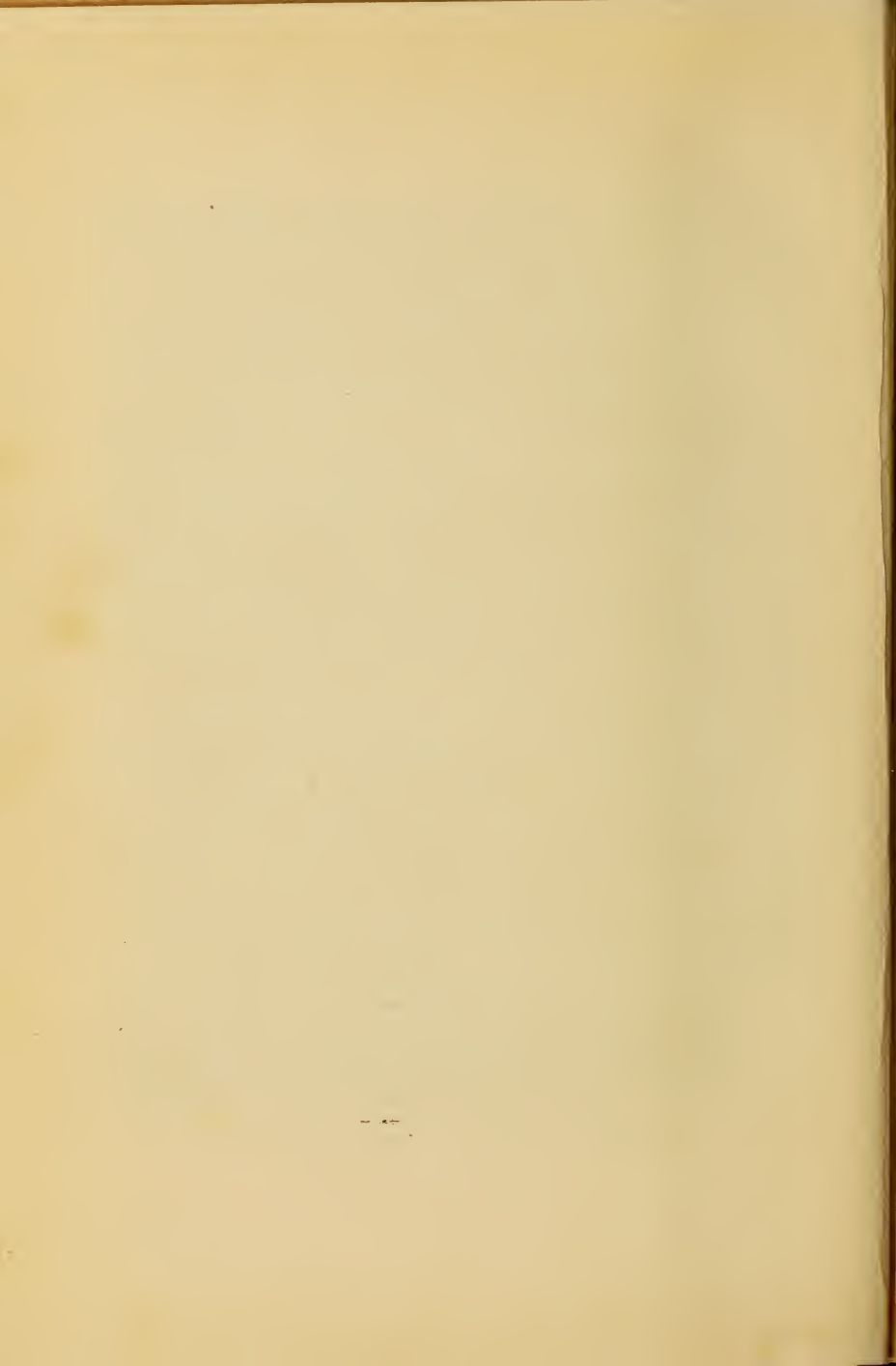
Duchesse de Langeais.....	Norma Talmadge
Duc de Langeais.....	Adolphe Jean Menjou
Marquis de Ronquerolles.....	Wedgewood Nowell
General de Montriveau.....	Conway Tearle
Madame de Serizy.....	Rosemary Theby
Princess de Vlamont-Chaurray.....	Kate Lester
Vidame de Pamier.....	Thomas Ricketts
Count de Marsay.....	Irving Cummings
Abbé Conrand.....	Otis Harlan

There have been, to my knowledge, only two of Balzac's stories reproduced on the screen: one, “Eugenie Grandet,” which was modernized by Rex Ingram and retitled “The Conquering Power”; the other, “La Duchesse de Langeais,” which Norma Talmadge produced as “The Eternal Flame.”

In both these pictures, much of the beauty and some of the drama of Balzac was reproduced. But “The Eternal Flame” must be rated above “The Conquering Power,” because it retained the Balzac mood in its costumes and settings, as well as in its story. These pictorial qualities were beautifully designed, and were faithful in almost every respect to the Empire period. I say “almost” advisedly, because there was one apparently inevitable defect. The young ladies who provide atmosphere in the background of costume dramas will *not* learn how to do their hair correctly. There were a number of bobbed heads visible and several coiffures that smacked more of the



NORMA TALMADGE IN "THE ETERNAL FLAME"



Hotel Alexandria, in Los Angeles, than of the court of Louis XVIII.

This, however, has nothing to do with the fact that "The Eternal Flame" provided Norma Talmadge with the finest rôle of her career.

Miss Talmadge is a good actress. She has power, she has poise and she possesses a delicate subtlety of expression. But her undeniable talent had been guided into false channels; she had become a box-office star, devoting herself to standard, stereotyped "emotional" rôles which permitted her to wear a given number of fashionable gowns, and to occupy a given number of close-ups. She had become terribly monotonous.

"The Eternal Flame" was therefore a source of considerable satisfaction to those who have had the opportunity to recognize Miss Talmadge's real ability. It demonstrated her versatility, for it compelled her to range from unassailable virtue to sly deviltry, from blank innocence to cynical sophistication, from tyrannical dominance to abject submission, and from bored worldliness back to spiritual regeneration.

The Duchesse de Langeais was a figure of prominence in the French court. She was at first devoted to her husband, a miserable, trifling cad who eventually inspired her to perilous flights of capriciousness. She became what is technically known as "the toast of Paris." She juggled hearts wantonly, permitting them to drop and splinter when the game palled. Of course, she ultimately encountered a strong, silent man (his name this time was General de Montriveau), and a calculated flirtation with him developed into soul-searing love. She trifled with him — and he made her pay.

Of such is the story. It was developed carefully by Frances Marion, who chose to garnish it with an excessive number of epigrammatic subtitles. Otherwise, her construction of the plot was sound. She built up to an effective climax, heightened materially by the fine work

of Miss Talmadge and of Conway Tearle, who impersonated the grim de Montriveau.

Frank Lloyd directed "The Eternal Flame" with the skill that has characterized all his recent productions. "Oliver Twist," for which Lloyd is responsible, is one of the best pictures of the year — and "The Sin Flood" is included in the Honorable Mention list.

Lloyd has a fine flair for composition. He groups his characters in each scene so that they will make an effective picture and one which means something to the drama of the situation. Moreover, he knows how to eliminate the unessentials: "The Eternal Flame" is long and occasionally tedious, but there is nothing in it which does not lead directly to some necessary conclusion. Lloyd does not create atmosphere for atmosphere's sake, but to fortify the foundation of his dramatic interest.

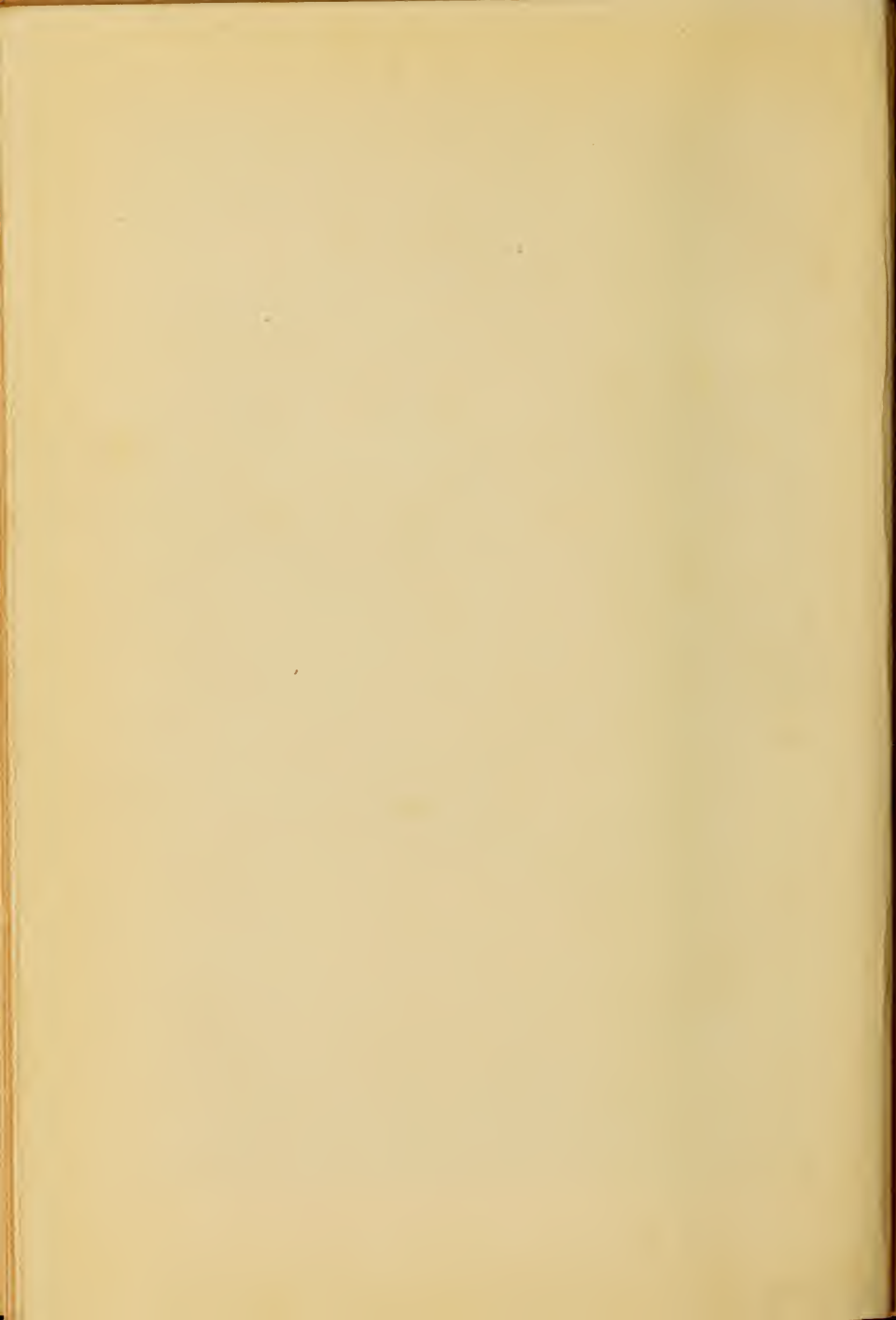
Thus, when he shows us a gorgeous court ball with hundreds of expensively clad extras revolving through the deliberate paces of the Gavotte, he does not seem to say, "Here's a scene that'll knock your eye out with its splendor and its splurge." Rather, he uses his display of costly gaiety to heighten the tragedy of the duchess and her stern lover, who have come to a point in their affairs when they must unmask and appear before each other in the cold light of reality.

I doubt whether "The Eternal Flame" has been as successful financially as some others of Norma Talmadge's pictures—notably "Smilin' Through"—but it was of immense value nevertheless. It gave her the chance to remind the public that she is a genuinely able actress, and not just a popular type. And although prestige is a quality that cannot be cashed in at the First National Bank, it is always a good thing to have around the house.

Norma Talmadge, like everyone else, can use all of it that she can get.



MARGUERITE DE LA MOTTE, LON CHANEY AND HARRISON FORD IN "SHADOWS"



“SHADOWS”

Directed by Tom Forman.—Adapted by Eve Unsell and Hope Loring, from a story by Wilbur Daniel Steele.—Produced by B. P. Schulberg.—Distributed by Al Lichtman Corporation.—Released November 10, 1922.

CAST OF CHARACTERS.

Yen Sin.....	Lon Chaney
Sympathy Gibbs.....	Marguerite de La Motte
John Malden.....	Harrison Ford
Nate Snow.....	John Sainpolis
Daniel Gibbs.....	Walter Long
“Mister Bad Boy”.....	Buddy Messinger
Mary Brent.....	Priscilla Bonner
Emsy Nickerson.....	Frances Raymond

“Shadows” provides definite proof of the regrettable fact that the best pictures aren’t always to be seen in the best theatres.

It is an open secret that the great majority of first-run theatres in all parts of the country are controlled by four great producing-distributing corporations — Famous Players, First National, Fox and Metro, with an additional number that are devoted largely to Universal, Goldwyn and Pathé. These huge companies, which are always at one another’s throats, fight fiercely for control in each city. They desire to provide outlets for their own pictures, and to block possible outlets for the productions of their competitors.

While these lords of finance grapple with each other, the poor little independent companies stand helplessly by — knowing that, regardless of who wins the big tussle, they are pretty sure to lose. They find it almost impossible to get their pictures into important first-run theatres; and

must content themselves with those meagre scraps that they are able to pick off the second string.

"Shadows" ran into this very difficulty. It had been produced by B. P. Schulberg, a picturesque young impresario who believes in making money on box-office pictures — and spending it on what Merton Gill calls "the finer and better things." "Shadows" came under the latter head — and the exhibitors, therefore, viewed it with alarm. "It's too good to be profitable," was the consensus of opinion.

Mr. Schulberg and his associate, Al Lichtman, tried to place "Shadows" in one of the first-run theatres in New York (there are five of them) — but it was met with nothing but rebuffs. The proprietors of these theatres had too many obligations to fill to the big companies that paid their salaries.

The National Board of Review, however, discovered "Shadows" and lifted it from the obscurity in which it had been submerged. As a result of their intelligent efforts, "Shadows" was brought to the attention of those who are continually on the lookout for good pictures.

"Shadows" then started its career and, in spite of the handicap that was saddled on it in New York, it proved to be financially successful. Mr. Schulberg told me that he met with opposition from exhibitors everywhere — and that he was compelled to make ridiculous concessions before he could persuade them to book the picture. In every instance, however, the public's response was surprisingly satisfactory. A theatre owner in Seattle turned the picture down completely; so Mr. Schulberg offered it to him on a percentage basis — the exhibitor to pay for the use of the film in accordance with its box-office receipts, just as a dramatist is paid a royalty. This unusual suggestion was agreed to, "Shadows" was shown, and Mr. Schulberg's share of the resultant receipts was far greater than the rental usually charged for such a film.

Mr. Schulberg's exhibitor troubles started when he first decided to produce "Shadows." It was, in its original form,

a story by Wilbur Daniel Steele entitled "Ching, Ching, Chinaman." It was first published in the *Pictorial Review* and was subsequently selected by Edward J. O'Brien for inclusion in his anthology of Best Short Stories. Mr. Schulberg realized its tremendous value as a motion picture and, at the same time, appreciated the fact that it was too original in its theme and its treatment to be grasped by the exhibitors — who are lamentably wary of anything that has not been done before.

His apprehensions were justified.

While "Ching, Ching, Chinaman" was in process of production, Mr. Schulberg received many protests from exhibitors. "The title suggests an Oriental story and the public doesn't want any Chink stuff," they said. So Mr. Schulberg changed the title to "Shadows."

Mr. Steele's story, however, was not changed. In action and in atmosphere, the spirit of the original was retained; what is more, its realistic vigor was increased materially by the intelligence and the imagination with which it was developed as a moving picture.

The scene of Mr. Steele's story was a small sea-coast town, oppressed with the religious prejudices and hypocrisy which are characteristic of all such limited localities. A great storm came up while the men of the village were out in their frail fishing smacks — and while the sea absorbed many of these men into its turbulent depths, it delivered up to the town a stranger — a Chinaman — Yen Sin.

Naturally enough, Yen Sin opened a laundry, but he did more than wash the citizens' clothes. He laundered their very souls, cleansing them of the hypocrisy with which they had been smeared. When he found that the leading elder of the church was coveting the young clergyman's bride, he exposed him — and forced repentance down his throat.

In the end, the poor, benighted, heathen Chinese turned out to be the truest Christian of them all.

"Shadows" was not only an unusually good story: it

was a forceful lesson in religious tolerance. As such, it probably proved offensive to many ardent churchmen who believe that intolerance is a weapon entrusted to them, and to them alone, by God.

In the direction of "Shadows," by Tom Forman, and in the acting, by Lon Chaney, Harrison Ford, Marguerite de La Motte and John Sainpolis, there was a fine sincerity. They all seemed to realize that they were working on a picture that was destined to be apart from the regular run of machine-made products. They understood their obligations, and they fulfilled them. Mr. Chaney's performance of the benevolent laundryman, Yen Sin, was the finest impersonation of an Oriental character by an Occidental player that I have ever seen.

The adaptation of Mr. Steele's story by Eve Unsell and Hope Loring was sound and logical throughout. They told the story, as it should be told, in a manner that was both forceful and direct.

I am glad that "Shadows" is included among the Best Pictures in this book, for its production and its ultimate success have established two encouraging facts:

First, that the movie public is ready to receive and support worthwhile effort—no matter how obscure may be its origin; and, second, that there are motion picture producers to whom the desire for "finer and better" things is something more than a trite, press agent's phrase.

I doff my hat to Mr. Schulberg. I hope he makes a great deal of money and a great many more pictures like "Shadows."



JACKIE COOGAN AS "OLIVER TWIST"



“OLIVER TWIST”

Directed by Frank Lloyd.—Adapted from the novel by Charles Dickens.—Produced by Sol Lesser.—Distributed by First National.—Released October, 1922.

CAST OF CHARACTERS.

Oliver Twist.....	Jackie Coogan
Fagin	Lon Chaney
Nancy Sikes.....	Gladys Brockwell
Bill Sikes.....	George Siegmann
Mr. Bumble.....	James Marcus
The Widow Corney.....	Aggie Herring
Mr. Brownlow.....	Lionel Belmore
The Artful Dodger.....	Edouard Trebaol
Charley Bates.....	Taylor Graves
Mr. Monks.....	Carl Stockdale
Noah Claypole.....	Lewis Sargent
Charlotte	Joan Standing
Mr. Sowerberry.....	Nelson McDowell
Mr. Grimwig.....	Joseph H. Hazleton
Toby Crackitt.....	Eddie Boland
Mrs. Bedwin.....	Florence Hale
Rose Maylie.....	Esther Ralston
Mrs. Maylie.....	Gertrude Claire

Whatever else the silent drama may have accomplished—and the quality of its achievements is always a subject for profound and torrid debate—it can claim at least one great distinction: it has provided the only possible medium for the expression of Jackie Coogan’s altogether inexplicable genius.

Here are the makings of a bold utterance, one that may easily be met with the argument, “But Jackie Coogan is not a genius any more than is a particularly adroit trained dog in a vaudeville animal act. He has been taught a few tricks, which he performs cleverly enough; but a mechanical toy can do that.”

Well, with such people (and there are such people,

regrettably many of them), I have no common grounds for dispute. They can go their way and I, in a brave semblance of cheerfulness, will go mine. If, by any odd chance, there is one of them who has read this far in the current volume, I can only advise him to lay the tome tenderly away in the glowing embers and seek diversion, instruction, uplift—or whatever it is he wants—elsewhere.

As for me, my admiration for Jackie Coogan is as rabid as that of any high school girl for Rodolph Valentino. I'm just a sentimental, maudlin old fool on the subject.

Since the day when "The Kid" first appeared, and Jackie Coogan was introduced to the world by his adult counterpart, Charlie Chaplin, I have devoted myself to the composition of eulogistic phrases on the artistry of this amazing child. At the time of his first appearance he was five; he is now nine, and progressing at an alarmingly rapid rate toward a maturity that is the subject of widespread apprehension. Whether he will lose his ingenuous genius when he arrives at man's estate, I do not know. He may turn out to be a ham actor, wearing pinch-back suits in De Mille society dramas. But whatever becomes of him in the future, to whatever dim depths of mediocrity he may descend, he has at least been an artist, a great artist, in his time. Which, in the words of the prophet, is something.

I watched Jackie Coogan while he was heavily engaged in the production of "Oliver Twist," and if I had any doubts as to the spontaneity and genuineness of his work, they were dispelled then. I discovered that he is not a trick dog or mechanical doll, inspired to action by the crack of a trainer's whip or the turn of a winding key. He is an individual, possessed of a wise mother, a shrewd father and an unaccountable power of dramatic expression that was invested in him by the mysterious Divinity who regulates those things.

The day I visited the studio where "Oliver Twist" was

being made, I happened in on the scene which, above all others, stands out in the public's mind whenever this story of Dickens's occurs to it: the scene in which Oliver plaintively asks for more. Around a rough table in the poor-house kitchen was grouped an assortment of unkempt little boys, their ordinarily fat, ruddy cheeks whitened and hollowed with make-up. They were the orphans, the wards of the Crown, who were permitted to earn their measly rations of thin gruel by picking oakum for use in Her Majesty's navy.

Among them was Jackie Coogan, as Oliver, and on him were the cameras and the various fierce lights focussed. Beside the cameras sat the director, Frank Lloyd, talking to Jackie in a quiet, reassuring voice. Before the scene started he explained its nature to the boys, simply and directly. His manner with them was admirably gentle, and completely effective.

Jackie listened attentively and, when the cameras started grinding, strode into his part with all the fervor and all the confidence of a John Barrymore. There was no doubt that he understood what he was doing, or that he was doing it extraordinarily well. In only one instance did he slip up: while Lloyd was rehearsing a scene, Jackie was instructed to look wistfully across the table at the largest and most terrifying of the orphans, who was to threaten him with terrible punishment if he did not arise and request a second helping for all.

Jackie looked up fearfully enough, and the boy opposite was sufficiently menacing; but just at the moment when he should have been registering terror, Jackie burst into peals of merriment.

"You're not supposed to laugh, Jackie," Lloyd explained. "You're afraid of him."

"I couldn't help it"—from Jackie—"he looked at me like a criminal."

After that slight defection, the scene went off without a hitch.

Now I have watched a great many adult movie stars performing in front of a camera, and I have seen directors try to bully or wheedle them into a state of intelligent response — often with no visible results whatsoever. No such tactics were necessary in the case of Jackie Coogan. Frank Lloyd neither scolded him nor patronized him; he made his suggestions, and they were grasped and carried out expeditiously.

There was one other phase of Jackie Coogan's conduct in the studio that impressed me mightily. Whenever he happened to be off duty, while some scene in which he did not appear was being photographed, he repaired to his governess for his reading lessons. There was no complaint from him about this, in spite of the fact that he makes about \$500,000 a year, and might be considered free from the boring details of education which oppress all other children of his age. He was as amenable, reasonable and retentive in absorbing the words of his governess as he had been in following the instructions of his director. As a result, he has managed to acquire a mental facility that is far beyond his years; he has a mind that is infinitely more alert and considerably more comprehensive than that of the average college freshman.

In spite of this, he is essentially a little child — precocious, to be sure, but not the least bit offensive or fresh. If fame and fortune have combined to spoil him, he is as yet absurdly unconscious of the fact.

But here . . . this article, which should be devoted to a consideration of the screen version of "Oliver Twist," by Charles Dickens, has resolved itself into a declaration of my ridiculous fondness for Jackie Coogan. Nevertheless, "Oliver Twist," as it appeared on the screen, was so definitely dependent upon Jackie Coogan that perhaps my verbal genuflections are justified.

"Oliver Twist," in its final form, was not a disappointment, either to the admirers of Jackie Coogan or to the admirers of Charles Dickens. Both of these distinguished

collaborators came out well, with a sufficient amount of glory left over for Frank Lloyd.

Lloyd is an Englishman, and one who knows his Dickens well. He managed to retain the flavor of the novel, something which is not easy of accomplishment in the movies. Following the career of young Oliver through the poor-house, through Mr. Sowerberry's funeral parlors, through the sordid filth of Fagin's quarters in the depths of London, and finally into the peaceful respectability of Mr. Brownlow's delightful home, Lloyd never lost sight of Dickens's scenes and Dickens's weird characters.

They were all there — Mr. Bumble, Nancy and Bill, Mr. Monks, Fagin, the Artful Dodger, Charley Bates, the Widow Corney, Mr. Grimwig and the rest — and in all save a few instances, they were well played. Frank Lloyd has a fine eye for types, and the cast of "Oliver Twist" was as picturesque an assemblage as Hollywood could provide. The best of them were Lionel Belmore, Lewis Sargent, James Marcus and Gladys Brockwell.

Aside from his fine direction, Lloyd was responsible for the adaptation of the story. It was a terribly difficult task, in view of the fact that Dickens, in "Oliver Twist" as in all his novels, paid considerably more attention to his characters than he did to his narrative. He created his people and then permitted them to wander pretty much as they listed.

"Oliver Twist" was a coherent story on the screen, and this was entirely due to Frank Lloyd's deft weaving of the various strands of plot.

As to Jackie Coogan himself, as Oliver, I may only refer to my previous remarks. He was even better than he had been in "The Kid."

I have heard people object that Oliver Twist should not be impersonated by one of such tender years. The heir of the Coogan estate was, they said, altogether too young for the part. This was a silly criticism, based on the popular misconception of Oliver that had grown out

of past dramatizations of the novel, in which the part had been played by mature ladies.

As a matter of fact, Jackie Coogan was exactly right, in age, for *Oliver Twist*, and even if there had been a divergence of one or two years, he would still have been as close to Dickens's original creation as it is possible for any player to come. There was not a discordant note in his entire performance.

Perhaps Jackie Coogan *will* turn out bad, and will be known only as "that chap who used to be such a wonderful child actor." But no one can ever take from him the glory that he has already won. Even if he ends up in the Old Actors' Home on Staten Island, he can sit back with his gray-haired cronies and watch the movies that he starred in eighty years before.

He will find nothing to be ashamed of in "*Oliver Twist*."

low interest
characters
Richard
intrigues

example
information

friendships broken
information

plans to destroy
celebrating P.H.
Richard's plan

mistake

actual intrigues

Success of intrigue
plans to destroy
R. Hood

Return of Richard
Success of R.H.
friendship
plans of John

Happiness

Douglas Fairbanks



“ROBIN HOOD”

Directed by Allan Dwan.—Written by Douglas Fairbanks.—Produced and distributed by United Artists.—Released January, 1923.

CAST OF CHARACTERS.

Earl of Huntingdon (Robin Hood).....	Douglas Fairbanks
King Richard Cœur de Lion.....	Wallace Beery
Prince John.....	Sam De Grasse
Little John.....	Alan Hale
Guy of Gisbourne.....	Paul Dickey
Lady Marian.....	Enid Bennett

I had my first glimpse of the wonders of “Robin Hood” while I was in Hollywood in the spring of 1922.

At that time the inhabitants of Los Angeles’ most celebrated suburb were all conscious of the fact that great preparations were on foot at the Pickford-Fairbanks studio on Santa Monica Boulevard. Hundreds of carpenters, mechanics and painters were working on the greatest scenic construction that Hollywood had ever seen—and Hollywood, in its time, has watched many great cities, ancient and modern, rise and fall.

The new Fairbanks set took the form of a mediæval castle, a Maxfield Parrish creation, with turrets and battlements that appeared magically overnight. First the huge framework ascended; then it was covered with synthetic masonry; then the painters applied to it a semblance of age; then ivy crept up its walls. The central part of the structure was steel and on this was operated, by means of a donkey engine, the cumbersome drawbridge.

There was incessant activity, and the great “extra” population of Hollywood—that indefinite mass of pitiful souls who are employed by the day to work in

mob scenes—started to revive the hope that had been flagging desperately during the lean winter. Business had dropped in the movie theatres of the world that year and production had waned in Hollywood. Several of the largest studios were completely shut down, and the rest were carrying on the work in a half-hearted way. Consequently, employment was scarce and most of the impoverished extras, rather than face starvation, were forced to renounce the hazardous pursuit of artistic glory and return to the nondescript jobs from which they had come.

The tremendous preparations on the Fairbanks lot betokened a return to prosperity, and plenty of work at \$7.50 a day. So the extras rejoiced.

I went to see Douglas Fairbanks at his studio and there, in the room that served as his barber shop, he unfolded the story of "Robin Hood." It was a most dramatic adventure; for Fairbanks, in his very soul, is a consummate actor. He breathes and exhales drama. Whether his audience numbers one or five thousand, he is always immersed in the performance of his rôle—and that rôle is a combination of all the gay, dashing, reckless heroes that have ever appeared in the pages of romance. Fairbanks in himself is a legendary figure, an inveterate mountebank, a cowboy with an Oxford training, a genuine artist and an incredibly likable chap.

He was wearing a pair of shabby flannel trousers, ancient tennis shoes and a "T" shirt, but as he related his narrative, he assumed all the majestic habiliments of the Middle Ages. As he talked, he waved vigorously a wooden sword, with which he felled imaginary enemies at every point of the story.

His recital was accompanied by the pounding and sawing of carpenters who were erecting the castle of Richard Cœur de Lion on a dry California field. Silhouetted against the sky beyond were La Brea oil wells, with engines chugging monotonously. It was a strange setting for this tale of pageantry, chivalry and romance.

Fairbanks told me of a knight in King Richard's Court—the Earl of Huntingdon, bold, stalwart, loyal and gentle. When Richard embarked on the First Crusade, Huntingdon left the side of his love, the Lady Marian, to follow his King on the long, perilous journey to Palestine. He was Richard's favorite, and second in command of the English forces.

Owing to the evil machinations of one Gisbourne, the tool of the treacherous Prince John, Huntingdon was brought into disfavor with King Richard, and was cast into a French dungeon to await the Crusaders' return from the Holy Land. With the aid of his faithful follower, Little John, Huntingdon escaped from the prison and returned to England. He found that the country was suffering under the tyrannical rule of Prince John, who had stepped to the throne in Richard's absence and was cruelly misusing the power that had been entrusted to him. Lady Marian, Huntingdon was told, had provoked the ill-will of John, and was dead.

So the Earl of Huntingdon vanished and in his stead appeared one Robin Hood, a wild, devil-may-care fellow who commanded an outlaw band of sturdy men in the forest of Sherwood. Robin Hood and his followers were dedicated to the task of protecting the poor from the depredations of Prince John's soldiers, and of depleting the coffers of those who were fattening on the proceeds of this dishonorable reign.

Robin Hood and his merry men gained in power and became a positive threat against the security of Prince John's throne. They captured the town of Nottingham and even invaded the royal castle itself. Finally Richard, disguised and unrecognized, returned from the Holy Land, and John's day was ended.

So Robin Hood resumed his identity as Huntingdon, Lady Marian reappeared from the nunnery in which she had been hidden, and all was well.

This was Fairbanks' own conception of Robin Hood,

developed from his vast imagination, and he intended to follow it through to the bitter end—if he had to mortgage his Beverly Hills estate to do it.

He had read a great many books on the Plantagenet period, absorbing ideas from Sir Walter Scott, Howard Pyle, Alfred Noyes and all the others who have been inspired by the brave deeds of Richard Cœur de Lion. With these ideas swirling about in his extraordinarily active mind, he had built his story; it was a narrative that could not be set down in print and could not be limited to the confines of a play on the speaking stage. It was a moving picture story, which could be told only on the surface of the screen.

Fairbanks made a continuity for "Robin Hood" on one sheet of paper, which is reproduced in an accompanying illustration. It is an historic document, for it represents one of the earliest examples of a real photoplay. It is not an adaptation or "screen version" of a story that was designed for expression in some other medium. It is the outline of a narrative that must be absorbed through the lens of a movie camera before it can reach its audience. When we have more scenarios like this, and fewer second-hand products, we shall have more pictures of the quality of "Robin Hood."

Fairbanks went into the production of "Robin Hood" with all the enthusiasm in his ardent system. He realized the truth in Will Hays's theory that it "isn't a one-man job," and he surrounded himself with a brilliant corps of collaborators: Allan Dwan, as director; Edward Knoblock, as literary consultant; Wilfred Buckland, as supervising director, and a cast that included Wallace Beery, Enid Bennett, Alan Hale, Sam De Grasse and Robert Dickey. He searched every available source for material on the customs, costumes and manners of the period, and saw to it that the details were as nearly perfect as it was possible to make them.

The result was a picture of magnificent impressiveness

and exquisite beauty. To quote Laurette Taylor, "Robin Hood" was "a moving tapestry." From the moment when the picture opened, with the lowering of the drawbridge and the appearance of King Richard's court, there was no scene in the film that jarred on the æsthetic senses. It was all gorgeous to behold, and in the romantic flash of its drama it was intensely exciting.

Aside from Fairbanks himself, whose Robin Hood transcended anything he had ever done before, the outstanding performance of the picture was contributed by Wallace Beery as King Richard. Beery's impersonation of the lion-hearted one was not exactly in accord with the popular conception of this heroic monarch; he chose to play him as a coarse, jovial, crude product of the Middle Ages, rather than as a polished, graceful Arthurian prince. Although his interpretation disagreed with my own romantic picture of Richard, I must admit that Beery convinced me of the soundness of his ideas. For he managed to convey, in spite of his uncouth exterior, a remarkable sense of the chivalry, gentleness and nobility which have made Richard the heroic figure that he is.

Sam De Grasse was an adequately dark, sinister Prince John, and Alan Hale made Little John a bluff, hearty and thoroughly prepossessing fellow.

Of the motives that inspired him in the production of "Robin Hood," Douglas Fairbanks writes as follows:

"To produce a picture and then to stand apart from it and with a calm and judicial eye to appraise its value is a task way beyond me. I am afraid that the faculties of creation and criticism will always travel along widely separated, if parallel, lines; the creative mind will continue to do things at times better than it knows how, and the critical mind will continue to know how to do things better than it can do them. This means that hundreds of people can speak more intelligently of the merits and faults of 'Robin Hood' than I can. For I only produced it, and my task ended there.

"David Belasco once told me that it was a simple task for him to analyze a failure but impossible for him to analyze a success. I find myself in a similar dilemma. 'Robin Hood' is, of course, the most successful picture I have made, but I am not sure that I can satisfactorily explain why.

"There is one misapprehension about 'Robin Hood' that still seems to linger. I have received many communications from intelligent people deploring the fact that the picturized version of 'Robin Hood' wandered so far from the book. If these critics know what book they are talking about they have a distinct advantage over me. 'Robin Hood' was not taken from nor based upon any book. The picture was almost pure imagination, projected against the historical background of the Crusades. It was the fabrication of a dozen dim legends in a form that lent itself to the imagery of the screen.

"The idea of doing 'Robin Hood' came to me in this fashion. For years I had received an almost continuous stream of suggestions urging me to make a picture based upon the legend of Robin Hood. But these left me quite cold. The spectacle of a lot of flat-footed outlaws in Lincoln Green, a few paunchy friars and a homeless minstrel or two singing a roundelay in the shades of Sherwood Forest did not strike me as anything to make a picture about. I dismissed the idea as hopeless; considered doing 'Monsieur Beaucaire,' and even drew up a scenario of it; resurrected 'The Virginian,' which I have always wanted to do; played with a sequel of the 'Mark of Zorro,' and in general fell prey to the period of restless indecision which usually follows the completion of one picture.

"Then I came by chance upon some old manuscripts of the period of Richard the Lion-Hearted and the Crusades. The robust, heroic figure of Richard, crusading for the Holy Sepulchre in Palestine while England was left to the dark conspiracies of Prince John, stirred me at

once. The period contained every dramatic element: a strong religious impulse, a kingdom undermined by treachery at home while the flower of its knighthood sought adventure in foreign lands, fair maidens won by valor in war or tournament and left behind by their knights who followed Richard to Palestine . . . all the romance, the chivalry, the color of the adventurous Middle Ages. To make it complete, it suddenly occurred to me that this was also the period of Robin Hood and that if, instead of sentencing him to an indefinite term in Sherwood Forest, I could involve him in the stirring history of the period, I would have a real story. Since, according to some of the legends, he was identified with the Earl of Huntingdon, Richard's most trusted friend, I was not taking too great a liberty. I knew that in the coupling of the stalwart figures of Richard and Robin Hood I had an irresistible combination. The story that immediately suggested itself was Richard's loss of faith in his friend and the later rehabilitation of Robin Hood as a national hero. I had everything that I needed. The whole thing glowed and beckoned to me like a rainbow. I went to sleep with this idea for many nights and awoke with it tingling in my mind.

"I mention this first burst of enthusiasm about doing 'Robin Hood' because with this kindling of the mind toward an idea, the story itself seems to be born without labor and to develop almost by its own momentum. I enclose a one-page scenario of 'Robin Hood' which I prepared when the idea first hit me. It was a long journey from this literary protoplasm to the final product, and without a persistent enthusiasm which I have never felt about any previous production and which was shared by all the members of my staff, it would have been hopeless. It was a motive force which sustained us through the long grind of production with its constant disappointments and the distracting preoccupation with detail, and enabled us

to meet all discouragements with a vision of the completed whole which never failed to stir us.

"The great problem in making 'Robin Hood' was to transfer to the screen the mass of historical detail, the colorful pageantry, the scenic effects—all the pomp and heraldry of the period—without entirely swamping the story. We tried to meet this by making the narrative as fluent and dramatic as possible. Some critics have felt that the first part of 'Robin Hood' was unnecessarily long. They may be right, although I believe that without a thorough presentation of the hero in the character of the Earl of Huntingdon, his exploits as Robin Hood would have been much less effective.

"'Robin Hood' marks the end of one cycle of picture making for me. It embodied nothing particularly new or revolutionary. In it I sought to do the best I could with ideas and materials in current usage. In the construction of sets, in the photography, in the general method of treatment, I tried to surpass what had been done before. But there was no pleasant adventuring into the unknown, no experimentation with the screen as a medium for a new kind of expression. This is precisely what I am attempting at present in 'The Thief of Bagdad.' It may not be an improvement over 'Robin Hood,' but it will at least be a stimulating encounter with a new idea. . . ."

Of "The Thief of Bagdad" I have heard much, but know nothing. If it lives up to its advance notices, it will probably appear in the next installment of this book—always provided, of course, that there *is* another volume.

In the meantime, however, I am satisfied to offer "Robin Hood" as the best picture of the year.



LAURETTE TAYLOR IN "PEG O' MY HEART"

“PEG O’ MY HEART”

Directed by King Vidor.—Adapted by Mary O’Hara from the play by J. Hartley Manners.—Produced and distributed by Metro.—Released December, 1922.

CAST OF CHARACTERS.

Margaret O’Connell (<i>Peg</i>).....	Laurette Taylor
Sir Gerald Adair.....	Mahlon Hamilton
Jim O’Connell.....	Russell Simpson
Ethel Chichester.....	Ethel Grey Terry
Christian Brent.....	Nigel Barrie
Hawks	Lionel Belmore
Mrs. Chichester.....	Vera Lewis
Mrs. Jim O’Connell.....	Sidna Beth Ivins
Alaric Chichester.....	D. R. O. Hatswell
Margaret O’Connell (as a child).....	Aileen O’Malley
Butler	Fred Huntly

J. Hartley Manners wrote a play for his wife, Laurette Taylor, and called it “Peg O’ My Heart.” It was the story of a pert little Irish girl who was suddenly projected into the austere home of some aristocratic English relatives; her uncouth Hibernian manners horrified the starched Britons, and her glib, impudent tongue shocked them; but she managed to subdue them, nevertheless, and won from among them a lover.

“Peg O’ My Heart” hit the public (which is always pro-Irish, even in London) directly between the eyes — and it reached the astonishing total of fifteen thousand performances. It lifted Miss Taylor to fame, and it earned for its author untold royalties. The soft-eyed, buoyant, fresh little colleen became a figure of affectionate prominence in every country in the world, including the Scandinavian. Together with her touseled dog, Michael, she invaded hearts of all temperatures, from New York to Capetown and on to Hong-

kong. A popular song, hymning her spiritual virtues and her physical charms, rasped forth from the horn of every phonograph.

It was inevitable that "Peg O' My Heart" should eventually reach the screen. Colossal bids were made for it by the various movie producers, and John Cort (who labored under the impression that the film rights were controlled by him) sold the play to the opulent Famous Players-Lasky Corporation. The picture was made in 1919, with Wanda Hawley — an indifferent actress — in the leading rôle, and its release was heralded by all sorts of glowing publicity.

Then, suddenly, the advance excitement was frozen stiff. It seemed that J. Hartley Manners had stepped in and spoiled the fun by proving, in court, that he and he alone was empowered to sell "Peg O' My Heart" into movie slavery, and that the Famous Players production was not worth the celluloid it was printed on. He carried his point, and the first film version of his play was laid tenderly away on the shelves where, for all I know, it still lies — collecting nothing but the 18-karat gold dust of California.

Mr. Manners announced that "Peg O' My Heart" would be adapted to the screen in due time, and that Laurette Taylor herself would play the part that had been hers at the start.

Many people snickered at this idea, for Miss Taylor was then thirty-five years old. She might, they said, be able to impersonate the infantile Peg on the stage, where lights may be used to eradicate the marks of maturity; but she would be just plain pitiful on the excessively realistic screen. The camera, they pointed out, does not lie — and one tiny wrinkle, photographed at close range, can easily assume the proportions of a Grand Canyon.

Neither Miss Taylor nor Mr. Manners paid any attention to these doubters, but they went ahead with their preparations for the picture. In 1922 they journeyed to Hollywood

and there, in the Metro studio, produced the official version of "Peg O' My Heart." King Vidor directed the picture, and Mary O'Hara collaborated with Mr. Manners in the work of resolving his play into continuity form.

Miss Taylor may, in real life, be as decrepit as they say; but in "Peg O' My Heart" she managed to simulate youth with extraordinary skill. If it was a hoax, it was certainly cleverly managed; in some of the closest close-ups, she looked as though she had reached the advanced age of seventeen, but throughout the rest of the film she might just as well have been Jackie Coogan's little sister.

To be brutally frank, Miss Taylor was exquisite; more than that, she was divine. It would be feebly inadequate to say that she photographed well — a pitcher of ice water could do that; but she emerged on the screen as a Peg equal in charm, in vivacity, in humor, in sympathy and in youthful abandon to the Peg she had created on the stage. When she smiled, she spread a glow of warm light throughout the darkness of the movie theatres where her picture was shown; when she flitted across the screen she lifted the stodgy spectators from their seats and sent them scampering lightly over the green fields of old Ireland like so many little leprechauns.

Although this was Miss Taylor's first adventure in the silent drama, she possessed the assurance of one who has worked for years in front of a camera and who knows every studio trick. There wasn't an atom of self-consciousness in her performance; she was natural, easy and confidently graceful. In her style she represented a combination of Mary Pickford, Charlie Chaplin and Mabel Normand, with a marked trace of Jackie Coogan. More than anything else, however, she was Peg.

The backgrounds in "Peg O' My Heart" were lovely, and well photographed, particularly in the Irish episodes. Some of the English scenes — and most of the English characters — were decidedly ham; but this didn't make much difference.

In praising Laurette Taylor's performance, sufficient credit cannot be given to King Vidor, who directed her. After the work of production was all over, Miss Taylor confessed that she could not have done it without the intelligent advice of Mr. Vidor. When the first screen tests of her were made, he didn't say a word — but allowed her to romp about and grimace in any way she chose. Then he showed her the results in the cold gloom of a projection room, and after seeing these, she submitted to his direction without a whimper.

Mr. Vidor did not display the best possible judgment in the selection of a supporting cast for Miss Taylor. Aside from Russell Simpson, who appeared as Peg's father, there was scarcely a single performance in "Peg O' My Heart" that deserved even so puny an adjective as "adequate." It was a singularly mediocre troupe.

However, Laurette Taylor was the whole picture — and Laurette Taylor, as I have taken pains to point out, was extraordinarily good.



MARION DAVIES IN "WHEN KNIGHTHOOD WAS IN FLOWER"



“WHEN KNIGHTHOOD WAS IN FLOWER”

Directed by Robert Vignola.—Adapted by Luther Reed from the novel by Charles Major.—Produced by Cosmopolitan.—Distributed by Paramount.—Released February 4, 1923.

CAST OF CHARACTERS.

Princess Mary Tudor.....	Marion Davies
Charles Brandon.....	Forrest Stanley
King Henry VIII.....	Lyn Harding
Queen Catherine.....	Theresa Maxwell Conover
Duke of Buckingham.....	Pedro de Cordoba
Lady Jane Bolingbroke.....	Ruth Shepley
Sir Edwin Caskoden.....	Ernest Glendenning
Cardinal Wolsey.....	Arthur Forrest
Will Somers.....	Johnny Dooley
The King's Tailor.....	William Kent
Sir Adam Judson.....	Charles Gerrard
Sir Henry Brandon.....	Arthur Donaldson
Lord Chamberlain.....	Downing Clarke
Louis XII of France.....	William Norris
Duc de Longueville.....	Macey Harlam
Francis I.....	William H. Powell
Captain Bradhurst.....	George Nash
Grammont.....	Gustav von Seyffertitz
Captain of the Guard.....	Paul Panzer
Follower of Buckingham.....	Guy Coombes

One of these days some bright little Boswell will write a biography of that superlatively interesting individual, William Randolph Hearst, and not the least absorbing of the revelatory chapters will be the one devoted to his expensive and spectacular adventures in the silent drama.

Mr. Hearst is, according to your point of view, a viper (coiled in the flag), a philanthropic protector of the meek and lowly, a despicable jingo, a true defender of the American faith, a disseminator of scurrilous untruths, a guardian angel for “the people who think.” He is either a powerful force for evil, or an equally powerful force for good.

But there is no one to deny that he *is* a force — sinister, perhaps, or exalted — but still inordinately potent.

Having extended the tentacles of his journalistic octopus to every district in the United States, it was only natural that Mr. Hearst should look to the new medium of the motion pictures as a means of extending his power. He organized the International Film Service, which collaborated first with Vitagraph and subsequently with Pathé in the distribution of news reels. He then ventured into the producing field, sponsoring such wildly melodramatic serials as "The Perils of Pauline," "The Exploits of Elaine," and "Patria"—the last of which served the added purpose of carrying out his campaign of anti-Japanese propaganda.

Up to this point Mr. Hearst had probably made money from the movies; but then he founded the Cosmopolitan Pictures Corporation and started losing on a triumphant scale. He made picture after picture in which Marion Davies was featured, and on which he lavished incredibly large sums, and one after another flopped dismally. Miss Davies did not prove to be a stalwart box office attraction, and an irreverent wag in the movie industry remarked that Mr. Hearst had to bribe exhibitors to rent his pictures.

However, Cosmopolitan continued its costly career, achieving one tremendous success in "Humoresque," and a staggering number of flat failures. Throughout this discouraging period, Mr. Hearst was building an organization that included a brilliant array of talent: Robert Vignola as director; Joseph Urban as scene designer; William Le Baron as literary expert, and Luther Reed as continuity writer. Finally, brains (backed with a corpulent bank-roll) won out—and Cosmopolitan produced "When Knighthood Was In Flower." It atoned for a multitude of past sins.

Charles Major's novel, "When Knighthood Was In Flower," was obtained by Mr. Hearst only after a death struggle with Mary Pickford, who controlled the rights.

Miss Pickford wanted to produce it herself, but finally relinquished her hold, and it became a vehicle for the hitherto unrecognized art of Marion Davies.

Mr. Hearst, who had been far from a piker in his previous movie efforts, went the limit of extravagance on this picture — and the results were eloquent. "When Knighthood Was In Flower" proved to be gorgeously beautiful; what is more, it was flashily romantic and stirringly impressive.

Charles Major laid his story in the period of that stout, jovial and shamelessly immoral monarch, Henry VIII. Mary Tudor, the King's sister, was the heroine of the piece, and Charles Brandon the hero — an historical romance, by the way, which has furnished the love interest in more than one novel and play.

Bluff King Hal, as the boys at the Mermaid Tavern used to call him, arranged a match between his sister and the aged King of France. She would have none of this senile sovereign, however, but adhered to her intention to marry young Brandon. As is the way with all self-willed princesses, she carried her point; and King Henry finally withdrew his interference, having various connubial problems of his own that required his constant attention.

Luther Reed was assigned to adapt this story to the screen, Robert Vignola to direct it, and Joseph Urban, with a corps of interior decorators at his command, to design the costumes and scenery. Marion Davies, of course, played the part of Mary Tudor, with Lyn Harding imported especially from England to impersonate Henry VIII — as he had done successfully on the stage. The rest of the cast was recruited from the *élite* of the Broadway theatrical world, with a prominent name in every one of the principal rôles.

It was a frightfully expensive undertaking but, for the first time, Mr. Hearst's money was not wasted; his subordinates turned out a picture of genuine merit.

Mr. Urban's contribution to the spectacle was invaluable. I cannot remember a single scene in the film, whether it happened to be a vast panorama or an individual close-up, that irritated the optic nerve. The settings were huge, and yet the details were perfect. Street scenes in London and Paris, Hampton Court with its surrounding gardens, a jousting field on which the tournaments were held, the royal barge, the English high-roads — all these were reproduced on the screen with marvelous fidelity.

The scenes were constructed solidly, so that they never appeared to be artificial studio sets. In fact, there was a semblance of authority about the whole picture; the tapestries looked as though they must have come from Duveen's and cost a hundred thousand dollars apiece (as, indeed, they had and did), and the armorial bearings appeared to have adorned real knights in the days when their institution was in flower.

Robert Vignola set his drama against this magnificent background, lighting it and reproducing it with real genius. He had evidently studied closely the methods of Ernst Lubitsch in "Deception," a German film of the same period, and the influence of this fine production was evident throughout. The mobs were beautifully handled, and there was plenty of swift-moving action in the melodramatic episodes.

In one sequence, Mr. Vignola achieved a startling effect by the use of color. It was during the escape of Mary Tudor and Charles Brandon from the Court of France — riding wildly at night through a forest with a squadron of French cavalry pursuing them. The French chasseurs carried torches which, on the screen, actually flamed. The line of fire streaked across the scene, silhouetting the trees past which the horsemen rode.

Usually, when color is used in a movie, it slops over the screen — giving the effect of a badly printed comic supplement in a Sunday paper; but this was beautifully managed, and furnished a stalwart pictorial thrill.

The best performance in "When Knighthood Was In Flower" was contributed by William Norris, who impersonated the decrepit King Louis. He duplicated the doddering gait, the bleary eye and the pitiful burlesque of youthful sensuality which characterized that monarch, if not in real life, at least in the pages of Charles Major's novel. Of the others in the all-star cast, William H. Powell, Pedro de Cordoba and Johnny Dooley were the best.

Marion Davies herself managed to display a charm of manner, a range of expression and a flair for comedy that she had kept carefully hidden in all her previous pictures. There was a marked improvement in every department of her work — indicating that she had been striving nobly to overcome the painful defects that had cramped her so consistently in the past. She could not resist the temptation to indulge in girlish romping on occasion — but turn any movie star loose in an expensive set and she will do the same thing. It seems to be a failing that is common to the entire species.

Since the production of "When Knighthood Was In Flower," Miss Davies has made another picture, "Little Old New York," in which she carries on the process of improvement to an extraordinary degree. But "Little Old New York," like "The Thief of Bagdad," does not come within the chronological schedule which is followed by this book, so I shall have to hold it over until Volume II.

At any rate, that ambitious fellow, William Randolph Hearst, can now afford to congratulate himself: he has made good in the movies.

“DRIVEN”

Written and directed by Charles Brabin.— Distributed by Universal.— Released March, 1923.

CAST OF CHARACTERS.

Tommy Tolliver.....	Charles E. Mack
Essie Hardin.....	Elinor Fair
Paw Tolliver.....	Burr McIntosh
Maw Tolliver.....	Emily Fitzroy
Lem Tolliver.....	George Bancroft
Zeke Tolliver.....	Ernest Chandler
Zeb Tolliver.....	Fred Koser
John Hardin.....	Leslie Stowe

There is a marked similarity between “Driven” and “Nanook of the North” in method of production. Both were sponsored by one man, both were prepared independently with a minimum amount of expense, both were peddled unsuccessfully for a long time before they could gain the recognition that they deserved; and both were ultimately successful.

Charles Brabin wrote, directed and produced “Driven.” He did it simply, expeditiously and effectively. Realizing that a picture’s merit is not necessarily dependent upon its size, he used only two inexpensive interior sets, eight principal characters (none of whom could be classed as a high-priced star), perhaps ten extras, one cameraman and an assistant director. The whole job cost about \$30,000, which is a record for economical film production in this age of wanton waste.

Before his remarkable adventure with “Driven,” Mr. Brabin was known as a director of very mediocre ability. The fact that he was the husband of Theda Bara had constituted his chief claim to fame. He made a few undistinguished pictures for William Fox, none of which



CHARLES EMMETT MACK, ELINOR FAIR AND EMILY FITZROY IN "DRIVEN"

conveyed the suggestion of dramatic genius which was revealed in "Driven." Mr. Brabin undoubtedly nurtured a spark of artistry, but the dampening influence of commercialism never permitted this to burst into flame.

Mr. Brabin was limited by the restrictions which cramp every director employed by a big company. He was responsible to a whole platoon of important officials, who sat behind glass-topped desks and appraised his efforts with the cold eye of commercialism. They told him to make box-office pictures, according to blueprints which had been used successfully in the past and which, presumably, would continue to be successful as long as suckers maintained the proverbial birthrate of one a minute.

Brabin obeyed these injunctions and manufactured trash — receiving, for his labors, a handsome salary and a negligible amount of prestige. Like many others who have found themselves in this difficult situation, he looked forward to the day when he could branch out and do something worth while on his own account. This is an impulse that is common to all those who reduce their artistic ambitions to terms of dollars and cents. They continually reassure themselves that, when they have achieved a measure of financial independence, they will quit the halls of commerce and devote themselves to serious endeavor. They seldom do it. The line of least resistance is so easy to follow — and the alternative so difficult — that most of those who take it soon find that they are unable to branch off. Then they attempt to justify themselves with the feeble excuse that they are working for the great, generous public — and not for the sneering few.

Charles Brabin is one of the exceptions to this dismal rule. He used the proceeds of his Fox pictures to pay for "Driven," and thereby atoned for a number of past sins.

He probably derived the idea for "Driven" from "Tol'able David," Richard Barthelmess's remarkable representation of Hergesheimer's story. Brabin saw that there

was great drama in the lives of the Southern mountaineer folk, who spend their days making moonshine whiskey and shooting revenuers. He imagined the situation of a woman in this wild, barbaric district—a woman whose vision stretched beyond the jagged rim of the horizon, whose hopes, ideals and ambitions rose a little higher than a still.

So he evolved a story of a mountain woman, her husband and her four sons. The father and three of the brothers were hill types—rough, uncouth, brutal, primitive. The youngest boy, in contrast with the rest, was sensitive, appreciative, tender and weak. He was, of course, his mother's favorite.

The rough moonshiners tormented the boy, and scoffed at his desire for sissy knowledge. One of his brothers, a particularly evil brute, stole his sweetheart from him and prepared to marry her.

The mother, however, determined to make one heroic stand for her youngest son. She would give him his girl—and his chance to get away from the terrible hills. So she sold her husband and her three eldest boys—moonshiners, all of them—to the revenue officers; and gave the blood money to the child of her heart.

With his girl, he went away from the lonely cabin—leaving the mother to face the awful wrath of his betrayed brothers.

Whether Brabin conceived this story by himself or borrowed it from some unknown source, I do not know; but it is a strong story and it was forcefully, logically developed. Brabin trimmed it with no frills whatsoever. As I have explained, he used only two interior sets—one of which may be seen in the accompanying illustration. They were both grim, stark log cabins.

All the rest of the scenes were photographed in the mountains themselves—which added materially to the realism of the film.

Brabin used actors to play his hill types, but they were all good enough to maintain the semblance of illusion.

Emily Fitzroy gave a remarkably vivid performance as the brow-beaten mother. Hers, naturally, was the outstanding rôle of the piece; and she managed it with great power. She never immersed herself in the slough of sticky sentiment which seems to engulf all movie mothers. She never simpered nor crooned nor dabbed at glycerine tears. She achieved her effects by direct and legitimate methods.

Charles Emmett Mack acted the young son with fine feeling, and the girl was played forcefully by Elinor Fair. These two, who had previously impressed me as singularly monotonous performers, displayed in "Driven" a vitality which marked them both as real artists. Burr McIntosh and George Bancroft, the burliest of the moonshiners, were thoroughly workmanlike in their villainy.

After Charles Brabin had completed "Driven," he ran into the same difficulties that confronted Robert Flaherty with "Nanook of the North." The various important distributors told him that his picture was an utter flop. They probably said something about the absence of dress suits.

"Driven" was noticed, however, by the National Board of Review — a worthy organization which is devoted to the encouragement of obscure but intelligent effort on the screen. The Board showed the picture to its associate members, who accorded it their enthusiastic praise.

Brabin then disposed of "Driven" to the Universal Company, and it was issued successfully.

The fact that Charles Brabin has made good with "Driven" inspires me with the hope that others will follow his example. He has proved that directorial genius lurks in the most unexpected quarters and that it can be developed only when directors are given, or take, a free hand. A worker in any branch of art who is obsessed with the idea that he must give the public what it wants can never hope to be an artist. He can only attain that dignity by giving the public what *he* wants — what he considers to be the best that is in *him* — and making the public like it.

The public liked "Driven"; it liked "Nanook of the North." It presumably wants more of both. But there are few men with the courage, or the foresight, to give it to them.



CHARLIE CHAPLIN IN "THE PILGRIM"



“THE PILGRIM”

Written and directed by Charles Chaplin.— Distributed by First National.— Released March, 1923.

CAST OF CHARACTERS.

The Pilgrim	Charles Chaplin
The Girl	Edna Purviance
Her Mother	Kitty Bradbury
The Deacon	Mack Swain
The Elder	Loyal Underwood
The Boy	Dinky Dean
His Mother	Mai Wells
Her Husband	Sydney Chaplin
The Crook	“Chuck” Riesner
The Sheriff	Tom Murray

Charlie Chaplin has made comedies that may be rated above “The Pilgrim” in point of hilarity — and if you must have instances, I offer “Shoulder Arms,” “A Dog’s Life” and “The Kid” — but there has been none in all his long list of comic triumphs that was so typically a Chaplin picture.

“The Pilgrim” was almost a dramatization of Chaplin himself — an exposition of his point of view, a recitation of his creed.

The fundamental trait in Chaplin’s character is his sublime irreverence. He is the supreme gamin, strutting about in the mantle of genius and thumbing his nose at all institutions that suggest dignity, importance and fat-headed pomposity. Nothing is sacred to him — except humanity; nothing is immune from the thrust of his satire or from the slam of his explosive slap-stick.

Chaplin is a persistent kidder. The person who, on meeting him, dares to take him seriously, instantly becomes an attractive target for his sly raillery. In his time,

Chaplin has kidded the most profound intellectual into believing that he is a deep thinker; he has kidded clergymen into believing that he is as spiritual as a nun; he has kidded radicals into believing that his life is devoted to the accomplishment of a world revolution; he has kidded members of the aristocracy into believing that he is one of them. And all the time, he has retained the identity of Charlie Chaplin; he has remained an agnostic, in the most inclusive sense of the word.

Thus, when Chaplin impersonated a convict who disguised himself in clerical garb, he approximated autobiography. He arrived in a small Western town, and was accepted by the local congregation as the shepherd of its flock. He delivered a spectacular sermon on David and Goliath, concluding with a flood of oratory so dramatic that it moved a small boy to unseemly applause—in response to which Charlie took a number of breathless curtain calls.

During the collection, Charlie reached nervously for a cigarette, tapped it reflectively on his thumbnail, and was about to guide it to his lips when the horrified countenances of the choir reminded him that clergymen don't smoke in church.

This was all Chaplinesque in the extreme. It emphasized strongly his utter disregard for the conventional, his unquenchable drollery and his ability to bamboozle the strait-laced, kiddable gentry who believe that virtue is its own protection against ridicule.

In "The Kid," Chaplin realized the beauty of childhood, and of the love which childhood inspires. His scenes with Jackie Coogan were rich with legitimate sentiment. There was nothing of heart interest or sob-squeezing hokum about it; it was genuine, honest, real. But in "The Pilgrim," Chaplin sought to make atonement for his glorification of childhood as it was embodied in Jackie Coogan. Characteristically enough, he represented childhood in its most obnoxious form.

After the spectacular church service, the minister was invited to tea at the home of a parishioner. His fellow guests at this mild affair were a garrulous lady, her subdued husband, and their child—the most offensive infant in the history of the world.

The child's father, played in remarkably adroit fashion by Syd Chaplin, engaged in embarrassed conversation with the rector, while the dear little kiddie frolicked about over their laps, hitting them vigorously, poking at their eyes, plastering them with fly paper and deluging them with gold-fish. Charlie Chaplin feebly resisted these advances, humbly suggesting to the mischievous little fellow that he "go play with momma." But it was all useless. The child continued to maul the helpless visitor—just as thousands of children have mauled thousands of innocent bystanders since the day when the first infant learned to pipe the words, "Do it again."

Chaplin terminated this incident in the most unexpected and yet the most logical manner. When the guests marched into the dining room to partake of the afternoon collation, the terrible child trotted obediently at the minister's heels, endeavoring to ham-string him. Chaplin turned on the brat and, obeying an impulse that had been surging within him throughout the ordeal, administered a painless but authoritative kick against the child's abdomen, and sent him hurtling across the room.

There are many, no doubt, who will decry this seemingly brutal behavior; but there are others who will murmur, devoutly, "God! How I've wanted to do that."

At the conclusion of "The Pilgrim," Charlie reverted to the beatific mood of "The Kid," by way of proving that there is something sacred, after all. The little minister had been exposed, and turned over to a sheriff for delivery at the jail whence he had come.

The sheriff was a kindly soul, with a sense of charitable leniency that is sadly misplaced in an official. He led Chaplin along until they came to the Mexican border.

"Do you see those flowers?" the sheriff inquired, pointing into neutral territory. "Go pick me some."

Charlie Chaplin dashed obediently across the border and the sheriff, smiling, rode off. But Charlie, a stern slave to duty, sprinted after him, waving the bunch of flowers. The sheriff promptly kicked him back across the border.

Here was an episode that was as eloquent, as impressive, as profound as Wordsworth's "Ode to Duty." It was also considerably more amusing.

I have dwelt heavily upon the significant aspects of "The Pilgrim" (it is always a temptation to soar into symbolism when considering a Chaplin picture), but the real meat of the piece was furnished when the terrible child slipped a derby hat over a plum pudding, and when the villain applied a lighted candle to that portion of Charlie Chaplin's anatomy which George Jean Nathan politely terms his "sit-spot."

Charlie Chaplin is a great artist, an inspired tragedian — and everything else that the intellectuals say he is — but there never can be any doubt of the fact that he is fundamentally a clown; and it is when he is being most broadly, vulgarly, crudely funny that he approaches true genius.

Perhaps the most hilariously humorous aspect of "The Pilgrim" was provided by the Pennsylvania censors, who barred the picture from that sacrosanct State because, said they, it made the ministry look ridiculous.

A number of interested observers have been waiting, since then, to hear that the Pennsylvania censors have suppressed several thousand clergymen on the same charge.



A SCENE FROM "DOWN TO THE SEA IN SHIPS"



“DOWN TO THE SEA IN SHIPS”

*Directed by Elmer Clifton.—Written by John Pell.—
Produced by the Whaling Film Corporation.—Distributed
by Hodkinson.—Released March, 1923.*

CAST OF CHARACTERS.

Charles W. Morgan.....	William Walcott
Henry Morgan.....	William Cavanaugh
“Scuff” Smith.....	Leigh R. Smith
Patience Morgan:	
As a child.....	Elizabeth Foley
Later.....	Marguerite Courtot
Thomas Allen Dexter:	
As a child.....	Thomas White
Later.....	Raymond McKee
Judy Peggs.....	Juliette Courtot
Nahoma.....	Clarice Vance
The Town Crier.....	Curtis Pierce
“Henny” Clark.....	Ada Laycock
“Dot” Morgan.....	Clara Bow
“Jimmie”.....	James Turfler
Jake Finner.....	Patrick Hartigan
Captain of the <i>Charles W. Morgan</i>	Capt. James A. Tilton
Samuel Siggs.....	J. Thornton Baston

Almost every movie costume drama is described, by its press agents, as an “epic.” Occasionally there are films that justify this overworked description. “The Covered Wagon” is one; “Down to the Sea in Ships” is another.

“Down to the Sea in Ships” is unique as a motion picture in that it represents the result of a severe attack of community spirit among the citizens of a small city. The good people of New Bedford, Massachusetts, were inspired by Elmer Clifton with the idea that they could get together and make a movie of their own — one which would tell the story of New Bedford’s heroism, and spread the glory

of New Bedford to the four corners of the earth. Mr. Clifton, having read "Moby Dick" and other books about the noble old whaling days, realized that there was great dramatic material here; and he set out to convince New Bedford that he was right.

Oddly enough, he succeeded. New Englanders are notoriously hard-shelled folk; they can never be "sold" on anything. They do all their buying by themselves. So it is greatly to Mr. Clifton's credit that he persuaded the New Bedford citizenry not only to cooperate in the production of his picture, but to pay for it as well.

Elmer Clifton, like Charles Brabin, had done nothing much in the course of his career to indicate that he was qualified to produce a picture of the magnitude of "Down to the Sea in Ships." He started out in the movies, as so many others have started, under the tutelage of David Wark Griffith — first playing in "The Birth of a Nation" and "Intolerance," and later directing a number of feeble comedies in which Dorothy Gish was starred. His greatest success was made in the Babylonian episode of "Intolerance," wherein he played a number of memorable scenes with the then obscure Constance Talmadge.

It was this picture, and these scenes, that propelled Miss Talmadge to the lofty estate of star. Mr. Clifton, however, waited seven years and more before "Down to the Sea in Ships" gave him his opportunity to establish himself.

The production of this picture was a great story in itself. Having persuaded New Bedford of the feasibility of his project, Mr. Clifton had to assemble his cast — largely from local talent — and then go down to the sea himself to do his actual shooting. As he had but meagre capital to work with, and no studio at hand, he was compelled to fall back upon realism — an element which is steadfastly ignored by movie producers. His ships were real ships, his sea was a real sea — not a Hollywood tank churned by an aeroplane propeller — and his whales were

real whales. There was no trumpery about it. Moreover, the interior scenes were nearly all real; Mr. Clifton set up his lights and his cameras in New Bedford homes and meeting houses, and reproduced them exactly as they are.

The costumes of the period — one hundred years ago — were designed from old prints, and from models still in existence in New Bedford attics. Every detail of make-up was perfect, down to the last whisker.

The good ship *Charles W. Morgan*, which provided the scene for most of the action, is the oldest whaling vessel afloat. Her aged skipper, James A. Tilton, was taken along with Mr. Clifton's company on their long cruise. He had hunted whales for forty years and it is safe to assume that, under his supervision, there were few mistakes made in the technique of this manly art.

Of the start of his adventurous expedition, Mr. Clifton writes: "The Rev. Thurber of the Seaman's Bethel, who for over thirty years, with his choir, has wheeled his little organ down to the wharf in a barrow to chant his blessing for those sturdy men who go 'down to the sea in ships,' repeated this benevolent process for our benefit. From the time that prayer was given, I never doubted for a moment the ultimate success of the picture. There was too great a sincerity in the minds of the people to permit failure."

This sincerity was markedly evident in the picture itself. There was a sense of genuineness about the whole thing that stamped it as an honest effort.

Mr. A. G. Penrod, who was Mr. Clifton's head cameraman, furnishes the following account of the whale-hunt:

"We left New Bedford, Massachusetts, on our whaling voyage the twenty-second of February on an old square rigger, the veteran of many greasy voyages, amid songs, prayers and booming of cannon, the customary prelude to such a hazardous undertaking. Our officers were the most expert whalers obtainable. The crew was

composed of adventurous young men going out to perpetuate the thrills and hardships of their whaleman ancestors. Captain Tilton, a whaleman of forty years' experience, commanded the bark.

"After a two-weeks' voyage, in which time we passed through such experiences as being seasick, getting accustomed to a whaleman's grub and his mode of life, and learning to sleep in a bunk just wide and long enough to squeeze into, we finally arrived at San Bay down in the Caribbean Sea, just south of Haiti in the West Indies.

"This small body of water is considered the mecca of sperm whaling. It very soon turned out to be, for the very next morning after arriving, just as we were ready to eat our breakfast of salt horse, we heard that glorious sound, which quickens the pulse and causes every muscle in the body to become tense with excitement, wailed out from the mast-head: 'B-l-o-ows — B-l-o-ows — B-l-o-ows.' Every man instantly sprang to his post and did what he had been so thoroughly drilled to do. Breakfast and everything were forgotten in the thought that we were about to enter into deadly combat with one of the greatest monsters that have ever lived on land or sea. Cameras were quickly loaded into the small, frail whaleboats that hung along the sides of the mother ship, and at the signal to lower, we were fairly deafened by the squeaking of pulleys, the shouting of orders and the banging of boats against the side. It took only a few minutes to be off, and then everything was as quiet as death. After the pursuit starts the least noise will frighten the whale and cause it to sound, and then it may not be seen for many minutes and perhaps will be lost altogether.

"Our sails were quickly set, and every man strained at an oar. Suddenly we found ourselves in a sea of plunging monsters blowing large volumes of vapor out of their lungs every time they breathed. The boats separated, as there were whales in every direction. The mate of each small boat was captain of his crew and upon him depended

the success of his unit. Every man pulled on his oar with every ounce of his strength, and under the stifling heat of the tropical sun it was a real test of his courage and mettle. The whales evidently sighted us, as they sounded, and it was several minutes before we again caught sight of them. Everything became quiet and motionless. We dared not move lest they hear us and not come up again. During this breathing spell we noticed that the calm, peaceful blue waters had become infested with large gray sharks from fifteen to thirty feet long, with large mouths lined with triangular teeth which had saw-toothed edges. These sharks always follow the whales, for they are scavengers of the sea and prey upon the whales themselves as well as their victims. A shudder ran through us. We looked at each other with the realization that if any of us should be spilled into the water in the forthcoming struggle it meant practically certain death. We were in the camera boat and consequently were not equipped for catching, or defending ourselves against whales or sharks.

"Suddenly there appeared on the surface of the water only a few feet away the backs of four huge whales, each emitting a spray of vapor, with loud snorts such as a herd of wild steers might make magnified a hundred times. We were so taken by surprise that hardly a man moved, not a word was spoken. There was nothing to do except keep perfectly still; this was our only means of defence. They were too close for us to make an attempt to escape.

"On they came, puffing and blowing, spraying us with their white vapor breath until we could almost touch their noses with our hands. Then, very slowly, they submerged and passed under only a few inches below the keel of our boat. We were practically sitting on three hundred tons of unsuspecting wrath and energy. We had been too close for them to see us. They did not know we were there. It is difficult for them to see objects close to their noses, as their eyes are located about one-third of the way back on the sides of their bodies. The thing that had

frightened us most had saved us. This was our first thrill. But it was by no means the last. Fortunately, I got some very fine close-ups.

"Although the ocean seemed to be alive with these monsters, it took some time for one of our boats to get 'fast.' To harpoon a whale it is necessary to have the boat right up against his back. The whalemén call it 'Wood to Black Skin.' We noticed our boat getting rather close to a group of whales, so we manœuvred for a position from which to photograph the harpooning. These were tense moments; for when the whale feels the pain of the harpoon sinking in his side he is sure to start a wonderful disturbance. One flip of his flukes or tail and all is over. Smashing a boat and hurling its occupants into the air is no more to him than crushing an egg in the hand is to us. The code of the whalemén, however, permits of no compromise. Their slogan is 'A Dead Whale or a Stove Boat.' A whale is considered of more value than a human life.

"Gradually we were closer and closer, until the mate in the other boat was thoroughly alarmed at the dangerous position we had attained and violently waved his arms for us to be careful. The motion picture cameramen also have a code of ethics which is as stern as the whalemén's, and that is—GET THE PICTURE. We had only one thought and that was to get real photographs of real action at any cost.

"Suddenly we saw our leading man, who was standing in the prow of his boat with the harpoon in his hands high above his head, stiffen himself and with all his might hurl the harpoon into the back of his victim. It was a huge bull whale, the largest of the school. He was at one end of the rope, with the small boat and its occupants at the other. Instantly making a great splash he lunged forward, throwing thousands of gallons of water high into the air. The race was on. He plowed through the water at tremendous speed, leaving a violent wake behind him,

and at times the tiny boat seemed only to touch the tops of the waves he created. We were able to keep alongside of this action by the motor which had been installed in our camera boat for just such emergencies. The chase continued at intervals for several hours, the whale first plowing through the water at great speed, then sounding or going down under the water, then again coming to the surface for breath, when, seeing us, he would repeat the operation. The other boats, realizing the enormous size of the whale we were fast to and not wanting him to escape, came up and made fast also.

"We noticed he kept coming up closer and closer to our boats. We thought he was becoming more accustomed to us. This was soon disproved, for suddenly he ran up alongside one of the boats and started thrashing at it with his huge twenty-foot flukes, knocking the oars into the air and jostling the boat around in such manner that the men went headlong into the water. Then with a final effort he sent the boat high in the air, smashing the sides and leaving the crew to the mercies of the sharks. They were quickly picked up, were given another boat from the mother ship and renewed the chase.

"His efforts kept getting weaker and weaker until we were able to get quite close, and then came the final flurry or death struggle. They had begun throwing long sharp lances into his very vitals. This aroused in him all the hate and fury it was possible for his huge body to contain, and an unbelievable amount of strength.

"Being very anxious to get some wonderful close-ups we drew nearer. Then almost before we could realize it he had changed his course and was bearing down upon us with all his speed. We were barely able to get out of his way by a few feet as he shot past us, his large mouth wide open and his wonderful strong white teeth plainly visible. This final effort seemed to discourage him; soon he turned over on his side and was dead. 'Fins out! Fins out!' was yelled from every throat. We had won

our fight and obtained some of the most wonderful motion pictures that have ever been made of such a combat."

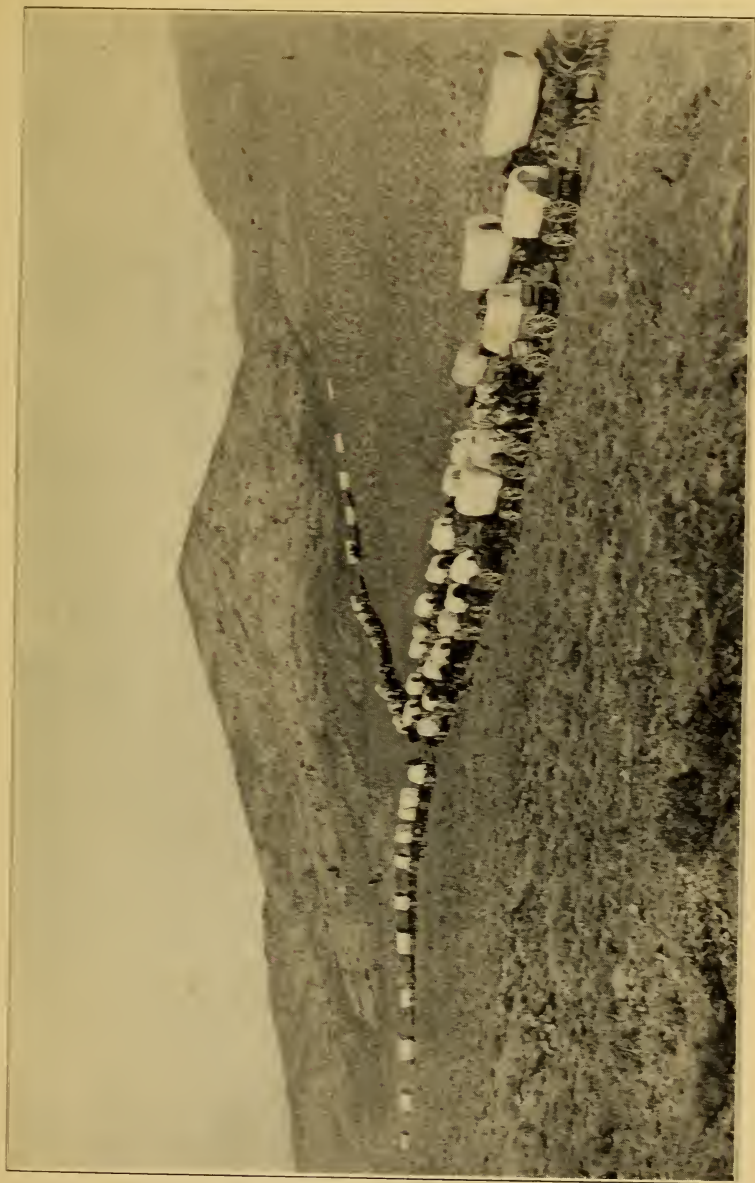
Whether Mr. Penrod's enthusiasm has run away with him in the foregoing description, I am unable to say; but I do know that the whale hunt is one of the most realistically thrilling episodes that I have ever seen on the screen. It is a glorious instance of swift, stark action.

In recording the indisputable excellence of "Down to the Sea in Ships," one is apt to pass over the story hurriedly. This element of the picture was unimportant — which is fortunate, for it was decidedly foolish. Indeed, a great many people can see "Down to the Sea in Ships" without realizing that it has a story at all.

The plot, such as it was, centered in the person of a stalwart young Harvard man of the class of 1823, who falls in love with Patience Morgan, a fair Quakeress. Asking her father for her hand, he is met with the inexorable decision that no man shall marry the girl until he has first killed a whale. So the young hero goes out boldly and brings home the blubber — coming in time to prevent a marriage ceremony between the heroine and one Samuel Siggs, a horrible, leering villain.

Raymond McKee, as the hero, performed in a manly, straightforward manner, and a little girl named Clara Bow scored an emphatic hit in a minor part.

"Down to the Sea in Ships" stands as a fine achievement for Elmer Clifton and for the people of New Bedford. The fact that they undertook the job is commendable in itself; the fact that they made a success of it is little short of miraculous.



THE WAGON TRAIN DIVIDES IN "THE COVERED WAGON"



“THE COVERED WAGON”

Directed by James Cruze.—Adapted by Jack Cunningham from the novel by Emerson Hough.—Produced and distributed by Paramount.—Released May, 1923

CAST OF CHARACTERS.

Will Banion.....	J. Warren Kerrigan
Molly Wingate.....	Lois Wilson
Sam Woodhull.....	Alan Hale
Mr. Wingate.....	Charles Ogle
Mrs. Wingate.....	Ethel Wales
Jackson	Ernest Torrence
Bridger	Tully Marshall
Kit Carson.....	Guy Oliver
Jed Wingate.....	John Fox

When a schoolboy, struggling manfully with exams at the end of a term, is asked for an outline of American history, he generally lists these major events:

Discovery by Columbus (1492), Settlement of Jamestown (1607), Arrival of Mayflower (1620), French and Indian War (1756), Revolution (1775–1781), Constitution Ratified (1788), War of 1812, Monroe Doctrine (1823), War with Mexico (1846–1848), Civil War (1861–1865), Steve Brodie’s leap from Brooklyn Bridge (1886), and War with Germany (1917).

There is one glorious period of American history which is usually omitted from such lists. Indeed, it has received but little recognition, except in the works of Francis Parkman, and in those humble, paper-covered dime novels that used to be frowned upon by the same type of person who now sneers at the movies. This is the period of expansion which commenced about 1846, and which resulted in the settlement of the Pacific Coast. It was then that the pioneers — men, women and children — struggled across

the prairies and over the mountains in their trains of covered wagons, passing through incredible hardships and cordons of belligerent Indians that they might ultimately drive their ploughs into the soil of Oregon and California.

They were adventurers, these pioneers, but adventurers of a peculiarly sturdy and heroic type. For them, there was none of the romance that inspired Pizarro, Raleigh or Drake; they were not bold, reckless swashbucklers embarking on perilously fascinating voyages in quest of gold and glory. It is one thing for a man to start off on an expedition in company with a band of fellow adventurers as fearless as he — and another thing for a plain farmer to stride out into the unknown in company with his wife and his children, with no object in view other than the discovery of virgin soil. For this reason, I have a deeper respect for the heroism of the pioneers of the Oregon Trail, and of the Pilgrims of the Mayflower, than for the more sensational exploits of the daring heroes whose blades have flashed in the pages of romance.

Emerson Hough, who had an opportunity to study the old West from the point of view of an eye-witness, wrote a novel called "The Covered Wagon," which was published in the *Saturday Evening Post*. There it caught the eye of the movie people, who saw in it material for another good, rousing cow-boy picture. They bought it — and it was not until they had actually started the work of production that they realized the true significance of Hough's story. It turned out to be the one great American epic that the screen has produced; and when I say "epic," I use that much-abused word in its legitimate, or pre-press agent, sense.

With the presentation of "The Covered Wagon," I venture to say that the pioneers of the Oregon Trail will receive honorable mention on every school-boy's list, even if he flunks out on all other important dates.

"The Covered Wagon" was a great picture, not so much because it was based upon a magnificent theme as because

it was produced with genuine skill. Jesse L. Lasky, Vice-President of the Paramount Company, was one of the first to recognize its potentialities, and he backed it to the limit. He assigned it to James Cruze, a director who had been advancing rapidly in popular esteem, and he entrusted the adaptation of the story to Jack Cunningham. Both men stuck closely to the point. They refrained from trimming Hough's story with any movie hokum, having sense enough to appreciate the essential simplicity of the drama.

Cruze saw to it that the dust raised by the covered wagons was *real* dust, that the Indians who battled to save their lands from the white invaders were *real* Indians, and that the beards on the protruding chins of the pioneers were *real* beards. As Cruze himself has explained, "there wasn't a false whisker in the picture."

Of the actual acquisition of the story, James Cruze has this to say:

"'The Covered Wagon' had a curious history before it fell into my hands. The original Emerson Hough novel had been turned down by a number of stars when Mary Miles Minter saw it—and was attracted to it. As I understand it, she had a clause in her contract giving her a certain choice of story. So the Famous Players-Lasky Corporation bought 'The Covered Wagon' for her. Then the first difficulties presented themselves, with the result that three directors declined the script and Miss Minter finally did another picture instead. In brief, it was not possible to spend a large amount of money on any production where the star received a salary of the Minter magnitude—and still release the photoplay at a profit."

This may be considered a miracle of good luck, for if "The Covered Wagon" *had* fallen to the lot of Mary Miles Minter, it would undoubtedly have been lost forever. Of all the stellar collapses that the silent drama has known (and it has known plenty of them), Miss Minter's was undoubtedly the most dismal. Moreover, "The Covered

Wagon" was not a star picture—any more than was "Nanook of the North"—and it would have been seriously damaged if it had been converted into a vehicle for the advancement of personal vanity.

When James Cruze was finally empowered to go ahead with "The Covered Wagon," he cast about for a suitable location in which to stage its scenes. The action of Hough's story started in the settlement called Westport Landing (now Kansas City), and continued with the wagon train across the prairies to Fort Bridger, where the first whispers were heard of the discovery of gold in California. Beyond Fort Bridger the train divided—one unit, composed of the more adventurous youths, going to the gold fields, and the other proceeding as originally planned to Oregon.

Cruze finally found a place, in the Snake Valley of Nevada, which would serve for all the scenes, from Westport Landing to the Rocky Mountains. Thither he went, with a company of one hundred and twenty-seven people and a large staff of carpenters and technical men. He recruited a thousand extras from the inhabitants of that sparsely settled district (some of them came as far as three hundred miles for their ten dollars a day). He also enlisted the services of seven hundred and fifty Indians, who did a thriving business on the side selling souvenirs to the members of the movie company.

As the location in the Snake Valley was eighty-five miles from the nearest railroad, Cruze had to employ a fleet of motor trucks to carry supplies for his large army of workers. He pitched a camp of some five hundred tents, where his entire company remained for eight weeks. Living under these adverse conditions, the players in "The Covered Wagon" forgot that they were actors, and there was, in their work, an understanding for the hardships of the original pioneers that never could have been simulated in the luxurious atmosphere of Hollywood.

Of the four hundred covered wagons used in the picture,

some were actual relics of the plains, furnished by the farmers whose fathers had used them in the brave old days. The rest were built on the spot.

After the eight weary weeks in the Snake Valley, Cruze moved his company to Antelope Island, in Great Salt Lake, where he made some scenes of a buffalo hunt. He then returned to the Hollywood base, with many memorable reels of film and a thoroughly worn-out troupe of movie actors.

"At that time," Cruze explains, "'The Covered Wagon' ended on the plains. There was nothing of the present California and Oregon sequences. We had thought that the continuous scenes of the pioneer caravan wending its way across the country would grow monotonous. So we ended the tale out there near Fort Bridger.

"But, when we returned to California and put the print together, we revised our estimate. The wagon train curiously became the star, with a personality all its own. Then we decided to show the actual consummation of the long migration across the plains and the Sierras.

"So, three months later, we went to Sonora, California, for the snow scenes and there rebuilt the wagon train, for the old wagons had been discarded, broken up or sold back in Nevada. This added a big expense, but it gave 'The Covered Wagon' its logical culmination. Don't forget that Mr. Lasky deserves his praise for adding this huge item to the final cost—and adding it purely with the thought of bettering a picture which could have been sold as it was."

The outstanding quality in "The Covered Wagon," as it appeared in its final form, was its absolute honesty. There was nothing false in it, nothing that was insincere, or trumped up, or phony. James Cruze obtained his effects by legitimate methods, without recourse to the mechanical tricks which have spoiled so many potentially good pictures in the past. In Jack Cunningham's adaptation of the story, the same spirit of straightforwardness

prevailed. He had the wisdom to realize that he must set forth the details as simply and directly as possible; he shunned spurious hokum in his drama, his sentiment and his humor, and relied instead on the intense vigor of reality.

The most stalwart and picturesque figure in the cast was Ernest Torrence, a lean Scotchman who quitted musical comedy three years ago to play the villain in "Tol'able David." Since then, he has become an actor of undisputed prominence in the movies. There have been few characterizations on the screen so vital, so elementally human as his impersonation of a rugged old frontiersman in "The Covered Wagon." Tully Marshall was splendid in a similar rôle — and had the distinction of raising the best beard in a production which was literally rich with honest whiskers. Lois Wilson was a calm, charming heroine, and Charles Ogle made a sturdy pioneer.

The hero of the piece was J. Warren Kerrigan, a star who dates back to the earliest days of Western melodramas in the movies. He was a screen celebrity long before Harold Lloyd, Douglas Fairbanks or Rex Ingram came into prominence — before Jackie Coogan was born. In "The Covered Wagon," he displayed his great horsemanship to good advantage, but his performance was not in harmony with the picture as a whole. In fact, he was the one figure in the entire picture who suggested that, after all, it was only a movie — and not an actual record of the real conquest of the West.

Such were the elements which went into the preparation of "The Covered Wagon." That they were strong elements, and well blended, is proven by the picture's astounding success. Although, at the time of writing, it has not gained anywhere near its full circulation, it has already established itself as the greatest money maker that the motion picture industry has ever known. It cost, according to the most reliable estimates, \$782,000, with a great deal more added for advertising and exploitation. It is believed that this

figure will be covered by the returns from only two theatres, the Criterion in New York and Graumann's in Hollywood, in each of which the picture has been playing to capacity for six months.

As there are over fifteen thousand movie theatres in the United States alone, it will be seen that "The Covered Wagon" is destined to turn in an extraordinarily neat profit. Nor can anyone conscientiously begrudge the Paramount Company a nickel of this tremendous gain. It was a far-sighted, intelligent piece of work on their part, and whatever they make will be well deserved.

Of Emerson Hough, the author of "The Covered Wagon," much could be written — for he was a character as picturesque as any that he created. In his early life he travelled all over the West — from the Rio Grande to the Columbia River — and saw it before it had been surrendered to the oil stock promoters, the real estate men, E. H. Harriman, James J. Hill, and the film producers. After he had knocked about aimlessly for many years, he started to set down his impressions in stories and novels.

"The Covered Wagon" was his greatest success, and after its production as a movie, he received some of the recognition that was his due. Almost all of his earlier books were bought by the picture people, who are always ready to trade on an established reputation.

In May, 1923, Hough died. He had the ultimate satisfaction of knowing that he had honestly reflected a period in American History of which every American has a right to be proud.

"HOLLYWOOD"

Directed by James Cruze.—Adapted by Tom Geraghty from a story by Frank Condon.—Produced and distributed by Paramount.—Released July, 1923.

CAST OF CHARACTERS.

Angela Whitaker.....	Hope Drown
Joel Whitaker.....	Luke Cosgrave
Lem Lefferts.....	G. K. Arthur
Grandmother Whitaker.....	Ruby Lafayette
Dr. Luke Morrison.....	Harris Gordon
Hortense Towers.....	Bess Flowers
Margaret Whitaker.....	Eleanor Lawson
Horace Pringle.....	King Zany

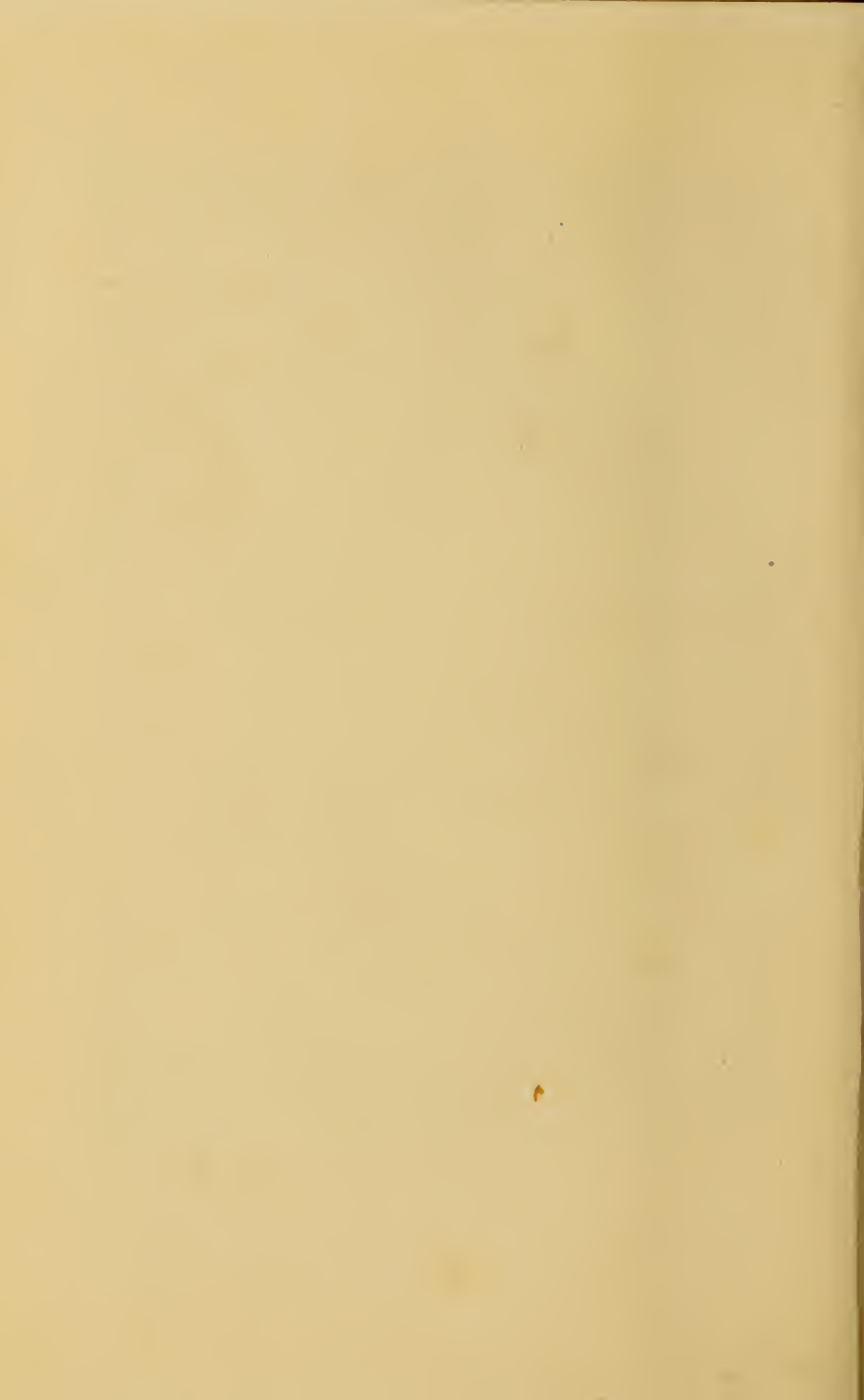
(With a chorus of Hollywood villagers played by Douglas Fairbanks, Mary Pickford, Charlie Chaplin, Thomas Meighan, William S. Hart, Pola Negri, Cecil B. De Mille, Will Rogers, Ben Turpin, Baby Peggy, Leatrice Joy, Lloyd Hamilton, Anita Stewart, Joe Martin and many others.)

Moving pictures, like plays and novels, travel in cycles; one thing leads to another, and a successful film will inevitably inspire a legion of imitators. Thus, "The Birth of a Nation" started a deluge of patriotic spectacles; "Is Any Girl Safe?" promoted a number of "daring" *exposés* of the white slave traffic, and incidentally provoked the first agitation for motion picture censorship; "The Miracle Man" was followed by a dreary array of "moral" pictures, in which the religious note was heavily stressed; "The Spoilers" pointed the way for innumerable red-blooded, two-fisted, he-men melodramas of the Great Northwest; "Intolerance" discovered the possibilities in ancient Babylon; "Passion" was responsible for the recent abundance of costume dramas; "Over the Hill" established the box-office value of mother love.

The current cycle of Hollywood pictures dates from



HOPE DROWN AS THE GIRL WHO DIDN'T MAKE GOOD IN "HOLLYWOOD"



the publication of Harry Leon Wilson's novel, "Merton of the Movies," and from the poisonous wave of scandal which swept through the yellow journals of our fair nation after the Arbuckle and Taylor cases. Hollywood became the most notorious community on the face of the earth, being associated in the public mind with such historic boroughs as Nineveh, Tyre, Babylon, Sodom and Gomorrah. It was the subject of many an ardent sermon, and consequently it became a Mecca for tourists. Solid citizens from all over the country journeyed out to the citadel of the silent drama in quest of a thrill.

The movie producers, ever ready to cash in on a burst of publicity, started in to make pictures which would draw aside the veil of secrecy surrounding themselves. In doing so, most of them succeeded only in increasing the thickness and opaqueness of that veil. They gave us several movies about Hollywood that were very bad indeed.

There was one standard plot for all these films: a small-town girl goes out to Hollywood in search of work, finds it and becomes in no time at all a world-famous star. There was practically no variation to this theme.

Frank Condon, a flippant member of Hollywood's younger literary set, decided to write a burlesque of the many stories then current—telling of a girl who went to California and found neither fame nor fortune. He sold his yarn to *Photoplay Magazine* and it occasioned considerable talk among the readers of that publication; by violating all the accepted tenets of movie fiction, it shook their faith in the theory that determination, will-power and adherence to all the moral laws will inevitably win out in the end.

Of the history of this sacrilegious story, Mr. Condon writes:

"'Hollywood' was originally a short story, called in California a 'reading' story, to distinguish it from other forms of narrative. When it was quite a young thing, I

did not expect ever to see it grow up, put on long pants and become a motion picture, although such a future was discussed. It was the opinion of several experts in motion pictures that nothing could be done, pictorially speaking, with the plot of 'Hollywood,' because of its obvious frailty. It was too thin. There was not enough plot to it, and furthermore, it had no villain at all, which of course, settled it.

"It was laid upon the shelf, with all the other little half-dead stories, and remained there for many weeks, until one day Mr. J. L. Lasky heard about it and remarked casually that he didn't see why it wouldn't make a picture. After that, its health improved noticeably.

"In writing the story, I aimed at no great moral reform, nor did I strive to satirize, or reveal secrets of the movie folk, who, as a general rule, have no more secrets than other people. All I planned to do was to write a yarn wherein the beautiful and innocent young heroine did *not* get a job. I realized that this would be difficult, when I started, and likewise unprecedented. Worthy maidens have been descending upon Hollywood for several years, in fiction, and I have noticed that about seven paragraphs from the end, the ambitious lady invariably signs a contract with the largest film corporation in California and becomes a star. There has never been any departure from this formula. When I spoke to my friends about it, they shook their heads and advised me not to monkey with a time-honored tradition, and that if I did, no good would come of it.

"This general feeling about heroines only annoyed me. I decided that I would have a heroine who not only did not get a job in the movies, but who did not get a job anywhere. She could starve, for all I cared, but she certainly would not go to work, as long as I had anything to do with her. I even refused to find employment for her in a restaurant, or a drug store.

"When it came to making the motion picture, numerous

persons put the heroine to work, and I fired her. This continued for weeks and it was contended by the experts that you could not make a motion picture unless the heroine finished in a blaze of glory, seated before the desk of a famous producer, with the contract ready for her signature."

Several unsuccessful attempts were made to write an adequate continuity for Mr. Condon's story, but the job was finally done, and with considerable skill, by Tom Geraghty. The directorial duties were assigned to James Cruze, who had just completed "The Covered Wagon."

At Condon's suggestion, it was decided to fill in the background of the picture with prominent stars, whose countenances would be familiar to the public and who could consequently appear in their own identities without undue explanation. Of course, everyone in the Paramount corral was used, with an imposing list of outsiders dragged in. Tom Geraghty prevailed upon Douglas Fairbanks, Mary Pickford and Charlie Chaplin to appear fleetingly on the scene, and their presence added materially to "Hollywood's" popular appeal.

However, this assemblage of stars, impersonating themselves, proved a source of embarrassment in one respect: to avoid any overlapping between the real characters and the fictional ones, it was necessary to recruit the actual cast of the piece from the most obscure sources. Thus, the principal parts in "Hollywood" were played by actors and actresses who had never been heard of before.

Hope Drown, who appeared as the hapless heroine, came from a stock company in San Diego — this being her first appearance on the screen. Luke Cosgrave, another of the principals, was discovered by Cruze in a Salt Lake City stock company during the period when "The Covered Wagon" company was out on location. G. K. Arthur had only just arrived in California from his native England when he was called upon to play the small-town hero of "Hollywood."

Frank Condon's story started in the hamlet of Centerville, where lived the Whitaker family, composed of Grandpa and Grandma Whitaker, Aunt Margaret Whitaker and Angela Whitaker — the last an average girl of average beauty and more than average ambition. She and the other women of the family were devoted to the onerous task of caring for Grandpop, a feeble, crotchety and utterly worthless old loafer.

Angela was a movie fan who attended regularly at the local picture palace and dreamed of the day when she herself could go to Hollywood and occupy a room and bath in the Celluloid Hall of Fame. Finally, she went — taking Grandpa along with her, in the hope that the widely-advertised climate of California might either kill him or cure him — it didn't much matter which.

On her first day in Hollywood, Angela started out on the round of the studios in quest of employment, leaving Grandpa parked on the hotel veranda and complaining bitterly. Angela had been fed with the stories of girls like herself who had gone to this strange place and achieved instantaneous success; consequently she believed that she need only present herself at any casting director's window and wait for the celebration to start.

She trudged about from one studio to another, walking along miles of boulevards while the sad pepper trees of Hollywood nodded their sympathy; but none of the movie producers evinced the slightest interest in her, and she didn't see a single contract all day.

So, weary and worn, she returned to the hotel — to find that Grandpa had been picked up by William de Mille as a valuable "type," and had been working in pictures all day. From then on Angela met with one discouragement after another, while the rejuvenated Mr. Joel Whitaker stepped from triumph to triumph. The rest of the family travelled out from Centerville, and all of them found work in the silent drama.

Angela followed the dismal career mapped out for her

by Frank Condon, and never succeeded in getting a job. However, there was some consolation. She married the young pants presser from Centerville, who had been her first beau and who had subsequently developed into a film star of the first magnitude, and the twin children which resulted from this union were engaged to act in the movies even before they had been graduated from the cradle.

James Cruze treated "Hollywood" as a fantasy rather than as a grimly realistic drama. Together with Tom Geraghty, he kidded his subject from start to finish, introducing elements of the wildest absurdity. In this way he avoided the semblance of propaganda; he never attempted to defend Hollywood, or the art of the motion picture; he never preached or moralized or drew conclusions.

In one episode he visualized a dream in which the Centerville pants presser imagined himself a knight errant who had journeyed to the Twentieth Century Babylon to rescue his girl from the clutches of that dread dragon, the Cinema. It was utter insanity. The various stars, garbed as sheiks, licentious club-men, aristocratic roués, bathing girls, apaches, and the like, moved about in weird confusion through a distorted nightmare. There was slow motion photography, reverse action and double exposure; no sense was made at any given point.

In another scene, Angela was shown making a futile application for work at the Christie Comedies studio. When she joined the line before the casting director's window, a corpulent gentleman stepped aside and politely gave her his place. When she had been firmly refused, the fat man walked up to make his plea but the window was slammed in his face and the word "CLOSED" displayed before his eyes. The camera was moved into a close-up, and Fatty Arbuckle was shown gazing at that one final word.

It was a superbly forcible touch, inserted in the picture

without comment. Whether one feels sympathy or contempt for Arbuckle, one cannot deny that his was a vitally dramatic moment in "Hollywood."

James Cruze worked over "Hollywood" for a long time — about eight months, in fact — for it wasn't easy to catalogue all the stars in that eventful community and at the same time maintain the continuity of his story. It was a weary, painful job, but he and Geraghty kept at it until they were sure they had done it right.

While "Hollywood" was in course of production, Rupert Hughes was working at the Goldwyn studio in Culver City on a movie version of his own novel, "Souls For Sale," which purported to be another revelation of life in the film capital. "Souls For Sale" was a highly melodramatic story, designed to show the frightful risks that movie stars must make for the sake of their art. It was all deadly serious, and it reeked with propaganda.

In its earlier form, "Souls For Sale" did not shape up as a particularly stalwart success; but Rupert Hughes decided to follow the example which Cruze was setting, and to insert a number of well-known stars as "atmosphere" for his picture. So he dragged them in by the ears, introducing them in batches of a dozen and accounting for their presence in the picture in no logical way.

Because of the deliberate pace of Cruze's production, "Souls For Sale" beat "Hollywood" to the screen by several months, and achieved a tremendous financial success. But for all that, it was an imitation — and a very bad one.

For one thing, Hughes had several well-known stars appearing in his purely imaginary rôles, and other stars appearing as themselves — which caused a great deal of confusion. One never knew, in "Souls For Sale," where the plot ended and the propaganda began.

The cast in "Hollywood," composed of actors and actresses who might just as well have been anonymous, gave a better account of itself than did the stellar assemblage in "Souls For Sale." G. K. Arthur, who impersonated

the Centerville tailor, contributed a performance of great sincerity, and the Whitaker family was capably represented by Luke Cosgrave, Ruby Lafayette, Eleanor Lawson and Hope Drown.

Miss Drown, as Angela, was wistful, appealing and supremely pathetic. Her wide eyes seemed to increase in depth and in softness with each fresh disappointment. Indeed, there was something terribly sad about Hope Drown, entirely aside from the nature of her part in "Hollywood." Even her name carried a connotation of inevitable doom.

She made a tremendous success in this, her first picture, and everyone who watched her work was anxious to know whether she would go on with the screen career that had started so auspiciously, or sink back into the obscurity from which she had come.

After the release of "Hollywood," no announcements were made as to Miss Drown's future plans, and she was permitted to drop out of sight until a play called "Peter Weston" arrived in New York. On the program of this piece, in the cast of characters, was the line:

"A MaidHope Drown."

So the little Cinderella returned to the ashes, after all — proving that Frank Condon's cynical story had a regrettably firm basis of truth.

“MERRY-GO-ROUND”

Written and directed by Rupert Julian and Erich von Stroheim.—Produced and Distributed by Universal.—Released July, 1923.

CAST OF CHARACTERS.

Count Franz Maxmillian Von Hohenegg.....	Norman Kerry
Agnes Urban.....	Mary Philbin
Sylvester Urban.....	Cesare Gravina
Ursula Urban.....	Edith Yorke
Bartholomew Gruber.....	George Hackathorne
Shani Huber.....	George Siegmann
Marianka Huber.....	Dale Fuller
Mrs. Aurora Rossreiter.....	Lillian Sylvester
Minister of War.....	Spottiswoode Aitken
Kontesse Gisella Von Steinbrueck.....	Dorothy Wallace
Nepomuck Navrital.....	Al Edmundson
Rudi.....	Capt. Albert Conti
Nicki.....	Charles L. King
Eitel.....	Fenwick Oliver
Gisella's Groom.....	Sidney Bracey
Emperor Franz Josef.....	Anton Vaverka
Madame Elvira.....	Maude George
Jane.....	Helen Broneau
Marie.....	Jane Sherman

When Erich von Stroheim had completed “Foolish Wives,” and launched it on its spectacular career, it was announced that his next production would be a Viennese drama entitled “Merry-Go-Round.”

Von Stroheim had established himself as a real directorial genius — wilful, inspired, daringly original and painfully erratic. His “Blind Husbands” and “The Devil’s Pass-key” were both weird, unusual, incoherent pictures which touched the heights of pictorial artistry, and the depths of literary stupidity. “Foolish Wives” covered an even wider range. Von Stroheim spent a vast fortune on it, building sets of incredible magnificence and employing



MARY PHILBIN (AT THE EXTREME RIGHT) IN A SCENE FROM "MERRY-GO-ROUND"



large mobs of extras in most of the scenes. He used up several hundred thousand feet of film in photographing the picture, reducing it to less than ten thousand feet in the finished product. It was wanton waste, and put a terrible dent in the bank roll of Carl Laemmle, the president of the Universal Company; but "Foolish Wives" was a singularly interesting picture — and observers of the movie industry were anxious to know what the picturesque von Stroheim would do in "Merry-Go-Round."

When "Merry-Go-Round" was released, a year and a half after "Foolish Wives," it proved to be superior in every respect to the previous von Stroheim productions. It possessed the qualities of genius which had marked these earlier pictures, and distinguished them, and it lacked the incoherence, the extravagant exaggeration, the total disregard for form, which had marred them. Like the others, it was distinctly Continental in flavor: its scene was a Viennese amusement park, and its characters humble show folk and lordly members of the Austrian nobility. In this respect, it was typical of von Stroheim's work.

There was one emphatic catch, however. In the finished print of "Merry-Go-Round," as it appeared on the screen, was the announcement that the picture had been directed by Rupert Julian. Von Stroheim's name was missing.

Von Stroheim had started "Merry-Go-Round," quarreled with his employer, Carl Laemmle, and then quitted Universal City in what is technically known as "a huff." His relations with the officers of the organization had been none too happy since his financial splurge on "Foolish Wives," and the ill-feeling evidently came to a head when it was found that he intended to follow a similarly costly policy in "Merry-Go-Round." So the work of completing this picture was intrusted to the competent, as it later appeared, hands of Rupert Julian.

Those who saw "Merry-Go-Round," and appreciated its excellence, were anxious to know just where von Stroheim left off, and Rupert Julian began. Their interested queries

on this subject were answered by Mr. Julian himself, in the following communication to the *New York Times*:

"Mr. von Stroheim started the production on August 25, 1922. I was placed in charge on October 7, without any opportunity whatever for preparation. I assumed charge, therefore, and in order to progress with as little chaos as possible, I retained the staff and most of the original cast engaged by my predecessor. Naturally, in the circumstances, I entered the situation facing varying degrees of antagonism, as the staff and cast had been selected personally by von Stroheim.

"The original script of von Stroheim's totaled over 1,500 scenes. When I was placed in charge von Stroheim had shot 271 scenes, using 83,000 feet of film at a cost of \$220,000. If I had attempted to complete the production as mapped out it would have been one of footage which could not possibly have been used. And in addition to this matter of excessive footage, the censorship question would have been a serious one, if ever the original script were followed. So when I assumed charge I discarded the original script, and from day to day built the story and characterizations of 'Merry-Go-Round' as it now stands.

"Following several weeks' work on the production, I called in Harvey Gates to collaborate with me on the story I had in mind. And the love story of 'Merry-Go-Round' as it was presented is absolutely original. In the production, as it stands, the entire footage, with the exception of approximately 600 feet, was directed by me. The introduction of Norman Kerry, Dorothy Wallace and Sidney Bracey, the groom, was not part of my work. One scene of Kerry in a carriage and also that of the banquet sequence and that of the elopement of the Countess with the groom were not mine.

"All the scenes carrying the theme of the story were directed by me, and also all the scenes in which crowds were employed. The retreat of the Austrian army sequence

was 'shot' in forty-five minutes through the use of eight cameras.

"I finished the production on January 8. The cost sheet stood at \$220,000 when I took the picture over. I spent \$170,000 in making all the rest of the production as it was shown on the screen. The reason for my giving these figures is to correct the impression that I was responsible for spending an excessive amount of money in the making of this film. Seeing that I was forced to begin operations with a very expensive cast drawing high salaries continuously, I have been highly commended for holding the cost of production within the figures I have mentioned.

"I had no part in any quarrel or controversy between Universal and Mr. von Stroheim. I have had no thought of raising any question concerning the situation in which I was placed, except that I have discovered that through a misunderstanding some of the New York newspapers have credited von Stroheim with making important sequences in this production, when these sequences actually were originated and directed by myself.

"In the original script there were approximately 4,000 feet of titles alone. Due to the fact that it is impossible to present a production with commercial success with a length of more than ten reels, at the most, in practically all the theatres of the country, and with the exhibitors clamoring for less footage, it easily can be understood that it was imperative to change the story of 'Merry-Go-Round,' if for no other reason than the fact that 1,500 script scenes and 4,000 feet of titles could not under any circumstances be produced finally under 20,000 feet. And, moreover, it would mean the photographing of several hundred thousand feet of film in order to have the material with which to cut the production.

"Of course, I do not mean to say or imply that Mr. von Stroheim might not have made a successful picture, and even a complete one, from his script. I do say, however, and undoubtedly Universal felt that way, that it

would have been a tremendously expensive production. The point upon which I wish to lay especial emphasis is the fact that the film now being shown is my work, with the exception of a few hundred feet. . . ."

From this it would appear that von Stroheim furnished the atmosphere of "Merry-Go-Round"—the costumes, the settings and the general mannerisms of the Viennese characters. Mr. Julian furnished the story and the directorial details.

Although an enforced collaboration of this kind usually ends in disaster, in the case of "Merry-Go-Round" it worked out beautifully. The European flavor that von Stroheim imparted to the production was marvellously effective. I am no authority on Viennese amusement parks, but it seemed to me that the details were perfect in every way. The tawdry tinsel of the place, the semblance of hilarity, and the undercurrent of black tragedy were reproduced vividly on the screen. In contrast to this world of painted canvas and cheap side shows was the gilded magnificence of the Austrian court, centering in the person of Emperor Franz Josef, perfectly impersonated by Anton Vaverka.

This atmospheric aspect was von Stroheim's contribution to the film. The rest of the credit—and there was plenty to spare—belonged to Rupert Julian.

The heroine of "Merry-Go-Round" was a pitiful little girl who dusted the wooden horses, lions and giraffes on the whirling carrousel. She was coveted by her villainous boss, a burly showman with a mean eye, and loved by a miserable hunchback who tended the menagerie ape.

Then there appeared on the scene a pompous officer of Franz Josef's court, a stiff, swaggering fellow with an inflexible sense of duty to his emperor and a regrettably malleable sense of honor. The little merry-go-round girl caught his fancy, and he made the customary advances.

Unfortunately, the haughty officer was compelled, by movie convention and the menace of the censors, to undergo

a transition from base desire to pure, honest love. He decided that he wanted to marry the girl, and with that thought uppermost in his mind, went to the Emperor and confessed his troubles. But Franz Josef had other plans, and forced the officer into a loveless marriage with a blonde, portly countess. So the girl's romance was blighted.

Then came the war, to crush Austria and to level its top-heavy social system. The officer, wounded, battered and gray, returned to the park to find the girl whom he had loved and deserted in the good old days of 1914.

This story had its weaknesses, but it also had moments of great dramatic strength. Mr. Julian, as a director, atoned for his own deficiencies as a writer. He devised one episode, in particular, which was as vitally terrifying as any passage in "The Murders in the Rue Morgue." The villainous proprietor of the merry-go-round had beaten the ape and oppressed the hunchback, its keeper. One night the ape's cage was left open for a moment, and the grotesque beast saw its chance for revenge. It crept stealthily to the home of the evil showman, clambered up the wall with its great, powerful arms, and poised itself on the window sill. Here Mr. Julian achieved some remarkably effective pictures. He photographed the ape from the room, so that the animal made a horrible, hairy silhouette in the window. Then the ape climbed in, crawled across to the villain's bed and did away with him in a deliberate, efficient and utterly relentless manner. The actual murder was left to the audience's imagination; but the spectator could pierce the darkness of the room and conjure up the terrible scene for himself.

In acting, "Merry-Go-Round" fell a little short. The various players were not quite worthy of the quality established in the direction of the picture. Mary Philbin, however, gave an admirable performance as the harassed heroine, and Norman Kerry, whose acting is usually wooden, was satisfactorily stiff as the Austrian officer.

George Hackathorne made a definite character of the hunchback, and his colleague, the ape, was incredibly good. I don't know whether this strong rôle was played by Snooky, Joe Martin or some less celebrated animal; it was certainly one of the outstanding performances of the year.

Of the others in the cast, Dale Fuller, Cesare Gravina and Dorothy Wallace were the best.

"Merry-Go-Round" represented a large expenditure of money, but it was well spent. If we must have huge, spectacular pictures, this is the best way to have them. The complaint against colossal productions is not inspired by their size so much as their stupid wastefulness. "Merry-Go-Round" was intelligently produced, and for this reason, it deserves the lavish praise that it has received.

HONORABLE MENTION

(The following productions, released during the period that is covered by this book, are deserving of citation — even though they cannot quite qualify for inclusion in the list of best pictures.)

“OUR LEADING CITIZEN”

Directed by Alfred Greene.—Written by George Ade.—Produced and distributed by Paramount.—Released July, 1922.—Star: Thomas Meighan.

The distinctly native humor of George Ade and the homely sincerity of Thomas Meighan form a happy combination. George Ade wrote the story of “Our Leading Citizen,” telling of a war hero who preferred fishing to politics, and Thomas Meighan acted it. It was a charmingly simple comedy of essentially American life, and Mr. Ade adorned it with much of his fine wit.

“SONNY”

Directed by Henry King.—Written by George V. Hobart.—Produced by Inspiration Pictures.—Distributed by First National.—Released July, 1922.—Star: Richard Barthelmess.

The fact that a bad play may be made into a good movie was forcibly demonstrated in the case of “Sonny.” As it appeared on the stage, it was incredibly awful, but when resolved into terms of pictures that move, “Sonny” appeared as an unusually dramatic story. Richard Barthelmess played the difficult dual rôle of two boys, one humble and one aristocratic, who met on the battle-

fields of France. The rich boy died and the other went home in his place.

Barthelmess gave a splendid account of himself in "Sonny," and the direction of Henry King was remarkably good. Between them they managed to imbue the story with a spirit of sympathy, of humanity and of realism which it certainly lacked in its original form.

"WATCH YOUR STEP"

Directed by William Beaudine.—Written by Ralph Block.—Produced and distributed by Goldwyn.—Released July, 1922.—Stars: Cullen Landis and Patsy Ruth Miller.

"Watch Your Step" was a quiet little comedy about a small American town and its inhabitants. There was no ostentation about it, no splurge; it set out to tell a simple story in a simple way, and it adhered faithfully to this worthy purpose.

William Beaudine, who directed it, displayed great possibilities in "Watch Your Step"—possibilities which he has subsequently realized. Cullen Landis, Patsy Ruth Miller and Bert Woodruff contributed excellent performances.

"THE DICTATOR"

Directed by James Cruze.—Adapted by Walter Woods from the play by Richard Harding Davis.—Produced and distributed by Paramount.—Released August 7, 1922.—Cast: Wallace Reid, Walter Long and Lila Lee.

The romantic flash of the Central-American stories that Richard Harding Davis used to write photographs well. "The Dictator" was a good example of this melodramatic type of fiction, for it combined a goodly amount of humor and love with its thrills. The story told of a rakish young

American who journeyed to some mythical, tropical republic and straightened out its affairs.

"The Dictator" gave the late Wallace Reid a fine opportunity to exercise his considerable talents as a *farceur*, and it provided Walter Long with a comedy rôle as substantially amusing as anything that I have seen this year. It also gave James Cruze a chance to prove that he was just the man to direct "The Covered Wagon."

"TROUBLE"

Directed by Albert Austin.—Produced by Sol Lesser.—Distributed by First National.—Released August 7, 1922.—Cast: Jackie Coogan, Wallace Beery, and Gloria Hope.

"Trouble" was just another Jackie Coogan picture. It was produced according to the formula which controls nearly all the productions of this amazing child, but the fact of Jackie Coogan was sufficient to make it worth while. He displayed a greater variety and a more complete grasp of his requirements than he had ever exhibited before—and this without losing any of the sincerity, the simplicity and the ingenuousness which had established him as a true genius.

"JUST TONY"

Directed by Lynn F. Reynolds.—Produced and distributed by Fox.—Released August 20, 1922.—Star: Tom Mix.

In "Just Tony," the engaging Tom Mix stepped gracefully into the background and permitted his horse to occupy the screen. He told the story of a horse's life, his struggles with unsympathetic mortals and his devotion to the master who understands him and treats him as a friend.

It was an appealing picture, for which Tom Mix deserves a great deal of credit.

"THE TOP OF NEW YORK"

Directed by William D. Taylor.—Produced and distributed by Paramount.—Released August 21, 1922.—Cast: May McAvoy, Walter McGrail, Mary Jane Irving and Pat Moore.

The heroine of "The Top of New York" was a little shop girl who spent her evenings on the roof of her tenement home. On the neighboring roof lived an artist. Romance, of course, resulted.

"The Top of New York" was well acted and well directed and, in its very flimsiness, it provided a welcome relief from the usual blatantly magnificent films in which the predominant quality is splurge.

"REMEMBRANCE"

Written and directed by Rupert Hughes.—Produced and distributed by Goldwyn.—Released, October 8, 1922. Star: Claude Gillingwater.

"Remembrance" represented a reversal of the formula that Rupert Hughes used in "The Old Nest." What is more, it was a complete reversal of the quality of that earlier production. In "The Old Nest," Mr. Hughes depended on the same true and tried variety of sticky sentiment which has been smeared through every "mother love" movie since the silent drama was born. In "Remembrance" he depended upon homely realism; for this reason, the appeal of the picture was genuine and legitimate.

Claude Gillingwater was excellent as the father about whose venerable person the various conflicting elements in "Remembrance" revolved.

"SHERLOCK HOLMES"

Directed by Albert Parker.—Adapted from the stories by Conan Doyle.—Produced and distributed by Goldwyn.—Released October 29, 1922.—Cast: John Barrymore, Roland Young, Carol Dempster, Gustav von Seyffertitz, Louis Wolheim, Percy Knight and William H. Powell.

"Sherlock Holmes" was a rather free adaptation of the stories that Conan Doyle wrote before he started skating on the Styx. Although John Barrymore chose to impersonate the great detective in a farcical manner, he realized the character perfectly. Albert Parker reproduced the thrill of the original stories both in his action and his characterization. The backgrounds, many of which were photographed in England, were exceptionally beautiful.

"TO HAVE AND TO HOLD"

Directed by George Fitzmaurice.—Adapted from the novel by Mary Johnston.—Produced and distributed by Paramount.—Released October 29, 1922.—Cast: Bert Lytell, Betty Compson, Theodore Kosloff and Raymond Hatton.

In "To Have and to Hold" the decadent luxury of the court of King James II was contrasted with the rugged courage of the Colonists in the Jamestown Settlement. It was a beautiful, flashing, romantic picture, filled with duels, Indian fights, and pirate battles.

"TRIFLING WOMEN"

Written and directed by Rex Ingram.—Produced and distributed by Metro.—Released November 6, 1922.—Cast: Barbara la Marr, Ramon Novarro, Lewis Stone, Edward Connelly and Joe Martin.

Rex Ingram, who wrote and directed "Trifling Women,"

furnished further proof of his great ability as a director. I can't say much for him as an author, for "Trifling Women" possessed an unnecessarily trifling theme. The picture's merit, however, was not dependent upon its plot. It was filled with strong drama which was derived from the pictorial qualities and not from its situations.

In these pictorial qualities, "Trifling Women" was the best production that Rex Ingram had made. In constructing and composing his scenes he used a vast amount of imagination, so that the effect was always supremely striking to the eye. Ingram also displayed his usual good judgment in the selection of his cast: Barbara la Marr, Ramon Novarro and Lewis Stone all fitted perfectly into the general weirdness of the scene.

"THE SIN FLOOD"

Directed by Frank Lloyd.—Adapted from "Syndafoden" by Henning Berger.—Produced and distributed by Goldwyn.—Released November 12, 1922.—Cast: Helene Chadwick, Richard Dix, James Kirkwood and Ralph Lewis.

"The Sin Flood" presented a remarkably dramatic situation: Several men and one girl were trapped in a saloon in a Mississippi Valley town, when the great river overflowed, broke through the levees and flooded the streets. Water-tight doors made them safe from the flood, but they knew that they would die from suffocation. So in the few hours of life that were left, they cast off the mantles of hypocrisy which had cloaked them, and appeared to one another in the light of honest reality. But then the waters receded and they were saved; so they returned directly to their shallow pettiness and their corrupt hypocrisy.

Frank Lloyd directed this powerful story with great skill

and James Kirkwood, Richard Dix and Helene Chadwick contributed vivid characterizations. "The Sin Flood" was a singularly forceful picture.

"CLARENCE"

Directed by William de Mille.—Adapted by Clara Beranger from Booth Tarkington's play.—Produced and distributed by Paramount.—Released November 19, 1922.—Cast: Wallace Reid, Agnes Ayres, May McAvoy, Robert Agnew and Adolphe Menjou.

Although Booth Tarkington's famous comedy "Clarence" appeared to be too mild, too delicately subtle, to be available for reproduction on the screen, William de Mille made an excellent picture of it. He managed to retain the charm, the grace and the gaiety of Mr. Tarkington's play and expressed it in moving pictures.

Wallace Reid played the strange rôle of Clarence with great skill, and May McAvoy was a thoroughly satisfactory Cora.

"HUNGRY HEARTS"

Directed by E. Mason Hopper.—Adapted from the stories by Anzia Yeziarska.—Subtitles by Montague Glass.—Produced and distributed by Goldwyn.—Released November 26, 1922.—Cast: Helen Ferguson, Rose Rosanova and Bryant Washburn.

"Hungry Hearts" possessed the same combination of humble Jewish humor and tragedy that distinguished "Humoresque." It was the story of a family that fled from Russian oppression to this glorious land of the free, only to find that all of the Cossacks were not in the employ of the Czar. As is usual in such Hebraic dramas, the mother of the family was the principal figure in the story. This part was enacted admirably by Rose Rosanova.

“DOCTOR JACK”

Directed by Fred Newmeyer.—Produced by Harold Roach.—Distributed by Pathé.—Released November 26, 1922.—Cast: Harold Lloyd and Mildred Davis.

Harold Lloyd followed the triumphant “Grandma’s Boy” with another emphatic success, “Doctor Jack.” As in “Grandma’s Boy,” he had a definite theme on which to base the story. Appearing as a breezy young doctor who believed in the power of auto-suggestion, he had plenty of opportunity to display his buoyant spontaneity and his whirlwind wit.

“SECOND FIDDLE”

Directed by Frank Tuttle.—Written by Frank Tuttle and James Creelman.—Produced by the Film Guild.—Distributed by Hodkinson.—Released January 7, 1923.—Cast: Glenn Hunter, Mary Astor, Townsend Martin, and Osgood Perkins.

The semi-professional Film Guild, which began its career with “The Cradle Buster,” offered “Second Fiddle” as its second production. It started out as an unpretentious little comedy and developed into a rip-roaring melodrama.

The story was skilfully constructed and directed, and well played by Glenn Hunter.

“FURY”

Directed by Henry King.—Written by Edmund Goulding.—Released January, 1923.—Cast: Richard Barthelmess, Dorothy Gish, Patrick Hartigan and Tyrone Power.

“Fury” was a drama of the two-fisted, red-blooded variety, with the great grim sea as a background. In its

flavor, it represented a mixture of Joseph Conrad and Thomas Burke. Richard Barthelmess, Patrick Hartigan and Dorothy Gish gave splendid performances as London waterfront types, and Henry King displayed the same directorial skill that made "Tol'able David" a great picture.

"TOLL OF THE SEA"

Directed by Chester M. Franklin.—Produced by Technicolor Motion Picture Corporation.—Distributed by Metro.—Released January 22, 1923.—Cast: Kenneth Harlan and Anna May Wong.

"Toll of the Sea" was another variation of the old "Madame Butterfly" theme, photographed in color. It was the first colored picture to achieve natural tints with any degree of accuracy. The picture was extraordinarily beautiful throughout, and its dramatic interest was heightened by the superb acting of a little Chinese girl, Anna May Wong.

"BACK HOME AND BROKE"

Directed by Alfred Green.—Written by George Ade.—Produced and distributed by Paramount.—Released December 25, 1922.—Star: Thomas Meighan.

"Back Home and Broke" represented another result of the harmonious collaboration of Thomas Meighan and George Ade. It was the story of a rich young man who came home in the guise of a tramp and was thus enabled to find out who were his enemies and who his friends. It was a pleasantly rustic comedy with an appeal to every American who understands the homely virtues and provincial faults of a small town.

"THE HOTTENTOT"

Directed by James W. Horne and Del Andrews.—Adapted from the play by William Collier and Victor Mapes.—Produced by Thomas H. Ince.—Distributed by First National.—Released, December, 1922.—Cast: Douglas MacLean, Madge Bellamy, and Raymond Hatton.

There was splendid movie material in "The Hottentot," a farce with a successful record on the stage, and it was admirably realized by those who converted it into a picture. The scene of the story was the Long Island Steeple-Chase district, and the principal feature of the action a thrilling race across country.

Douglas MacLean was excellent as a timorous hero, and Raymond Hatton contributed a considerable amount of genuine comedy.

"THE HERO"

Directed by Gasnier.—Adapted by Eve Unsell from the play by Gilbert Emery.—Produced by B. P. Schulberg.—Distributed by Preferred.—Released January 1, 1923. Cast: Gaston Glass, John Sainpolis, Barbara la Marr and Doris Pawn.

It was no easy task to make Gilbert Emery's play, "The Hero," into a movie. It contained elements of irony that might well have proved highly unpopular with the dear old general public. Nevertheless, B. P. Schulberg took a chance on it—just as he took a chance on "Shadows"—and made a fine picture of it. The story of a worthless war hero was faithfully reproduced, and added to it were many qualities of an essentially pictorial nature.

Gasnier's direction was consistently skillful, and the acting of Gaston Glass and John Sainpolis was little short of inspired.

"SALOME"

Directed by Charles Bryant.—Adapted from Oscar Wilde's play.—Produced by Nazimova.—Distributed by United Artists.—Released February 15, 1923.—Star: Nazimova.

To my mind, "Salome" is the most extraordinarily beautiful picture that has ever been produced. Nazimova chose to carry out the Beardsley design in translating Wilde's play to the screen, and succeeded admirably. The effect of the picture was weird and wonderful. Natacha Rambova was responsible for the correct interpretation of Beardsley's drawings.

"Salome" possessed many dramatic defects, but as a spectacle for the eye, it was absolutely superlative.

"THE GIRL I LOVED"

Directed by Joseph de Grasse.—Adapted from James Whitcomb Riley's poem.—Produced by Charles Ray.—Distributed by United Artists.—Released February 15, 1923.—Cast: Charles Ray and Patsy Ruth Miller.

The genuine ability of Charles Ray, which has been regrettably dimmed of late, flared up again in his production of James Whitcomb Riley's tragic story, "The Girl I Loved." As a simple Hoosier boy, Ray provided the finest characterization of his career; and he received highly efficient support from Patsy Ruth Miller as the girl he loved.

In every respect, "The Girl I Loved" was a thing of beauty. Joseph de Grasse selected many lovely backgrounds against which the action of the story could be set, and he recorded them effectively on the screen.

"THE FAMOUS MRS. FAIR"

Directed by Fred Niblo.—Adapted from the play by James Young.—Produced and distributed by Metro.—Released February 19, 1923.—Cast: Myrtle Stedman, Marguerite de la Motte, Cullen Landis, Huntley Gordon, Carmel Myers, Ward Crane.

Fred Niblo established himself as a really great director in "The Famous Mrs. Fair." He had previously done fine work with various big pictures, notably "The Three Musketeers," and "Blood and Sand," but this gave him his first opportunity to prove that he could concentrate on a story rather than on pictorial effect. "The Famous Mrs. Fair," which was written originally as a play by James Young, discussed that moot question, "What is woman's place?" Mr. Young treated it intelligently, forcibly and humorously, and Fred Niblo kept all these qualities intact when he turned the play into a movie.

The acting, except for a striking performance by Marguerite de la Motte, was undistinguished though competent.

"JAVA HEAD"

Directed by George Melford.—Adapted from Joseph Hergesheimer's novel.—Produced and distributed by Paramount.—Released February 25, 1923.—Cast: Leatrice Joy, Raymond Hatton, George Fawcett, Jacqueline Logan and Albert Roscoe.

Although "Java Head" departed in many inexcusable ways from Hergesheimer's novel, it possessed at least two qualities which made it notable. In the first place, its exterior scenes were photographed in the old town of Salem, Massachusetts, so that the backgrounds were genuinely lovely.

In the second place, most of the acting was extraordinarily good. Leatrice Joy, as the Manchu princess who

was brought to old Salem as a bride, gave a performance that approximated genius; and George Fawcett and Raymond Hatton were characteristically efficient in two of the character parts. The work of this trio, in itself, was sufficient to atone for any deficiencies in the plot and to make "Java Head" a beautiful, stirring picture.

"WHERE THE PAVEMENT ENDS"

Directed by Rex Ingram.—Adapted from John Russell's story, "The Passion Vine."—Produced and distributed by Metro.—Released March, 1923.—Cast: Alice Terry, Ramon Novarro, Harry Morey and Edward Connelly.

The glamorous romance and the hopeless tragedy of the South Sea islands were reproduced by Rex Ingram in "Where the Pavement Ends." He made his picture reflect both these qualities, and did it in a legitimate way.

"Where the Pavement Ends" was too long for its substance — it exhausted several reels before it even scratched the surface of drama — but it was gorgeously beautiful, and it was dignified by intelligence and sincerity in its treatment. Harry Morey gave a vivid performance as a villainous trader, and Edward Connelly impersonated a benevolent but ineffectual missionary with genuine feeling.

"BRASS"

Directed by Sidney Franklin.—Adapted by Julien Josephson from Charles G. Norris's novel.—Produced and distributed by Warner Brothers.—Released March, 1923. Cast: Monte Blue, Marie Prevost, Irene Rich, Harry Myers and Cyril Chadwick.

"Brass," as a movie, was a distinct departure from "Brass," as a novel; but the changes that it underwent were made with Mr. Norris's consent, and were justifiable. Sidney Franklin, the director, and Julien Josephson, the continuity writer, caught the spirit of the original novel

and turned it into a picture that possessed legitimate dramatic power.

"Brass" contained a number of vital situations, heightened by remarkably vivid pictorial effect. This was the result of Mr. Franklin's expert direction. He proved that he understands dramatic values, and that he knows how to develop them to the limit. The acting of Marie Prevost, Monte Blue and Irene Rich was excellent throughout.

"WITHIN THE LAW"

Directed by Frank Lloyd.—Adapted from Bayard Veiller's play.—Produced by Joseph M. Schenck.—Distributed by First National.—Released April, 1923.—Cast: Norma Talmadge, Lew Cody, Jack Mulhall, Joseph Kilgour, Helen Ferguson, Eileen Percy and Ward Crane.

Norma Talmadge has a fine flair for polite melodrama and "Within the Law" was an ideal medium for the display of this talent. The story of the innocent shop-girl who was railroaded to prison, and who subsequently wreaked revenge upon her oppressors, was meat for Miss Talmadge.

"Within the Law" was not so effective on the screen as it had been on the stage, but it was well above the average for all that. Lew Cody did splendid work as the sympathetic villain, and Frank Lloyd's direction was consistently efficient.

"ALICE ADAMS"

Directed by Rowland V. Lee.—Adapted from Booth Tarkington's novel.—Produced and distributed by Associated Exhibitors.—Released April, 1923.—Star: Florence Vidor.

Booth Tarkington's novel, "Alice Adams," has been regarded by many as his finest work. Nevertheless, in its essentials, it was not good movie material. The story

concerned a girl of moderately humble circumstances who attempted to rise above her surroundings — and failed miserably.

To reproduce this story faithfully entailed the sacrifice of much financial value; for the public is loath to recognize the fact that many Cinderellas end their careers back in the cinders. The producers of "Alice Adams," however, stuck closely to Mr. Tarkington's story and made a picture that was intelligent in the extreme.

Florence Vidor gave a memorable performance as the hapless heroine.

"SAFETY LAST"

Directed by Fred Newmeyer and Sam Taylor.—Produced by Hal E. Roach.—Distributed by Pathé.—Released April, 1923.—Cast: Harold Lloyd and Mildred Davis.

It is Harold Lloyd's policy to alternate between laughs and thrills in his comedies so that the public may never quite know what he is going to do next. "Safety Last" was composed largely of thrills — and terrible, spine-chilling thrills they were. The major part of the action took place upon the face of a high building with Lloyd climbing up precariously from one narrow ledge to another. On the way up, he met with every conceivable form of mishap and when he finally reached the top, the audience was reduced to a state of gibbering hysteria.

Although "Safety Last" was more mechanical than most of Harold Lloyd's pictures, it was certainly a superb mechanism.

"GRUMPY"

Directed by William de Mille.—Produced and distributed by Paramount.—Released April, 1923.—Cast: Theodore Roberts, May McAvoy, Conrad Nagel.

"Grumpy" was chiefly notable because it gave that fine

old actor, Theodore Roberts, an opportunity to play a star part. He was admirably suited to the rôle of the crusty old gentleman (impersonated originally by Cyril Maude), who outwitted a wily crook while lurking behind the mask of second childhood.

William de Mille directed "Grumpy" with his usual wisdom and good taste, and made a picture that was worthy of comparison with the delightful play from which it came.

"PENROD AND SAM"

Directed by William Beaudine.—Adapted from Booth Tarkington's "Penrod" stories.—Produced by J. K. McDonald.—Distributed by First National.—Released June, 1923.—Cast: Ben Alexander, Joe Butterworth, Buddy Messenger, Rockliffe Fellows, Gladys Brockwell, Gareth Hughes and Mary Philbin.

"Penrod and Sam" was the first successful attempt to reproduce Booth Tarkington's marvelous "Penrod" stories on the screen. It was the first time that any movie director had realized the quality that made Penrod the great American boy.

"Penrod and Sam" was an amusing and sympathetic picture, filled with great sincerity and genuine understanding. William Beaudine directed, it and Ben Alexander and Joe Butterworth played the title rôles to perfection.

"TRAILING AFRICAN WILD ANIMALS"

Produced by Mr. and Mrs. Martin Johnson.—Distributed by Metro.—Released May, 1923.

"Trailing African Wild Animals" was the record of an expedition by the adventurous Mr. and Mrs. Martin Johnson into the heart of the Dark Continent. They photographed

all varieties of fauna — including elephants, rhinoceroses, wart-hogs and gazelles — but the pleasantest and most engaging figure in every scene was Mrs. Johnson herself.

"Trailing African Wild Animals" was the best of the various travel pictures that appeared last year, because it was made by people who knew how to mix a little honest entertainment with their instruction.

"DADDY"

Directed by E. Mason Hopper.—Written by Jack Coogan, Sr.—Produced by Sol Lesser.—Distributed by First National.—Released March, 1923.—Cast: Jackie Coogan, Cesare Gravina and Bert Woodruff.

"Daddy" was still another evidence of the fact that Jackie Coogan is one of the most reliable stars in the movies. Out of the three pictures in which he appeared last year, one is included in the "Best" list, and two are given Honorable Mention.

"Daddy" was pretty much like all the other Jackie Coogan pictures — in theme, in plot and in quality. It possessed the elements of humor and pathos which are a definite part of this little boy's dramatic equipment; it was legitimate and sincere.

"ONLY 38"

Directed by William de Mille.—Adapted by Clara Beranger from the play by A. E. Thomas and Walter Pritchard Eaton.—Produced and distributed by Paramount.—Released June, 1923.—Cast: Lois Wilson, May McAvoy, George Fawcett, Elliott Dexter and Robert Agnew.

The scene of "Only 38" was a quiet, little college town, and the heroine a widow who, at the age of thirty-eight,

was discovering romance for the first time in her life. It was a simple, homely, unostentatious story, and it was developed in exactly the right spirit by William de Mille.

Lois Wilson realized the character of the romantic widow admirably, and May McAvoy gave an excellent performance as her critical daughter.

"Only 38" wasn't a splurgy picture, but it was genuine, human and real. As such, it was typical of its intelligent director, William de Mille.

BEST INDIVIDUAL PERFORMANCES OF THE YEAR

- Ben Alexander in "Penrod and Sam."
G. K. Arthur in "Hollywood."
T. Roy Barnes in "Adam and Eva."
John Barrymore in "Sherlock Holmes."
Richard Barthelmess in "Sonny" and "Fury."
Noah Beery in "Omar the Tentmaker."
Wallace Beery in "Robin Hood" and "Trouble."
Monte Blue in "Brass."
Hobart Bosworth in "Vanity Fair."
Clara Bow in "Down to the Sea in Ships."
Alice Brady in "Anna Ascends."
Joe Butterworth in "Penrod and Sam."
Helene Chadwick in "The Sin Flood."
Lon Chaney in "Shadows."
Charlie Chaplin in "Pay Day" and "The Pilgrim."
Sydney Chaplin in "The Pilgrim."
Lew Cody in "Within the Law."
William Collier, Jr., in "Enemies of Women."
Jackie Coogan in "Oliver Twist," "Trouble" and "Daddy."
Edward Connelly in "Where the Pavement Ends."
Bebe Daniels in "Nice People."
Priscilla Dean in "Under Two Flags."
Marguerite de La Motte in "The Famous Mrs. Fair" and
"Shadows."
Richard Dix in "The Sin Flood" and "Quicksands."
Hope Drown in "Hollywood."
Elinor Fair in "Driven."
Douglas Fairbanks in "Robin Hood."
George Fawcett in "The Old Homestead," "Ebb Tide" and
"Java Head."

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- Emily Fitzroy in "Driven."
Harrison Ford in "Shadows."
Gaston Glass in "The Hero."
Claude Gillingwater in "Remembrance."
Raymond Griffith in "Fools First."
Dorothy Gish in "Fury."
Raymond Hatton in "The Hottentot," "Java Head" and
"Ebb Tide."
Patrick Hartigan in "Fury."
Phyllis Haver in "The Christian."
Jack Holt in "Making a Man."
Glenn Hunter in "Second Fiddle."
George Hackathorne in "Merry-Go-Round."
Leatrice Joy in "Java Head," "Manslaughter" and "Minnie."
Buster Keaton in "The Paleface" and "His Wife's
Relations."
Frank Keenan in "Lorna Doone."
James Kirkwood in "The Sin Flood."
Theodore Kosloff in "To Have and to Hold."
Barbara La Marr in "Trifling Women."
Cullen Landis in "Masters of Men."
Lila Lee in "Blood and Sand."
Harold Lloyd in "Safety Last," "Grandma's Boy" and
"Dr. Jack."
Walter Long in "The Dictator" and "His American Wife."
Charles Emmett Mack in "Driven."
Dorothy Mackaill in "Mighty Lak' a Rose."
Douglas MacLean in "The Hottentot."
Tully Marshall in "The Covered Wagon."
May McAvoy in "The Top of New York," "Clarence"
and "Only 38."
Thomas Meighan in "Manslaughter," "Back Home and
Broke" and "The Ne'er Do Well."
Patsy Ruth Miller in "The Girl I Loved" and "Watch Your
Step."
Colleen Moore in "The Nth Commandment."
Harry Morey in "Where the Pavement Ends."

- Tom Mix in "Arabia" and "Just Tony."
Nazimova in "Salome."
Ramon Novarro in "The Prisoner of Zenda."
Mabel Normand in "Suzanna."
William Norris in "When Knighthood was in Flower."
Warner Oland in "East is West."
William H. Powell in "When Knighthood was in Flower"
and "The Bright Shawl."
Marie Prevost in "Brass."
Mary Philbin in "Merry-Go-Round."
Mary Pickford in "Tess of the Storm Country."
Charles Ray in "The Girl I Loved."
Wallace Reid in "Clarence" and "The Dictator."
Fritzie Ridgeway in "The Old Homestead."
Theodore Roberts in "The Old Homestead," "Grumpy"
and "If You Believe It — It's So."
Will Rogers in "The Headless Horseman."
Rose Rosanova in "Hungry Hearts."
John Sainpolis in "The Hero."
Milton Sills in "Skin Deep."
Lewis Stone in "The Prisoner of Zenda" and "The Dangerous Age."
Norma Talmadge in "The Eternal Flame" and "Within the Law."
Laurette Taylor in "Peg O' My Heart."
Conway Tearle in "The Eternal Flame."
Alice Terry in "The Prisoner of Zenda."
Ernest Torrence in "The Covered Wagon."
Rodolph Valentino in "Blood and Sand."
Virginia Valli in "The Storm."
Florence Vidor in "Alice Adams."
Lois Wilson in "Only 38."
Louis Wolheim in "The Face in the Fog."
Anna May Wong in "Toll of the Sea."
Bert Woodruff in "Watch Your Step."

THE BOX-OFFICE RECORD

The selection in this book of Best Pictures, and of those that are worthy of Honorable Mention, is based, of course, on my own personal preference. In reviewing a picture, I do not consider its costliness, its heart interest or its possible box-office appeal; I consider it only as a source of entertainment to me. This, perhaps, is an arrogant point of view — but it is mine, and I stick to it.

For this reason, I condemn many pictures that subsequently score tremendous successes, and I commend many that fail. In my time, I have scorned "Male and Female," "The Old Nest," "Fool's Paradise," "The Christian," "Souls For Sale," "Smilin' Through," "Where Is My Wandering Boy Tonight?" and other financial hits, and I have lavished praise on such feeble wage-earners as "Sentimental Tommy," "Broken Blossoms," "The Cabinet of Dr. Caligari," "One Glorious Day" and "Deception."

In view of the discrepancy that exists between my verdict on motion pictures and that of the great, picture-seeking public, I have obtained from Mr. William A. Johnston, publisher of the *Motion Picture News*, and from Mr. Joseph Dannenberg, publisher of the *Film Daily*, lists of the pictures, released during the period covered by this book, which have achieved the greatest financial success. Through their positions as editors of the two leading trade papers, Mr. Johnston and Mr. Dannenberg are both qualified to speak with unquestionable authority on this subject.

Mr. Dannenberg says, in submitting his selections:

"I doubt whether any list can give you those which have made the greatest amount of money because sales managers are prone to prevaricate.

"The list furnished will probably include several pic-

tures which were released prior to June, 1922, but which, generally speaking, were released throughout the country during the fall season of 1922 and from then on to date.

"In connection with this list it should be borne in mind that the pictures are enumerated as they come to mind and not with any distinction as to the fact that the last named didn't do as much business, if not more, than the first mentioned.

"It should also be stated that 'The Covered Wagon,' which was only recently released in several large cities, will not be generally released to motion picture theatres until one year from this fall (1923). Here is the list:

- "When Knighthood was in Flower" (Cosmopolitan)
- "Robin Hood" (United Artists)
- "Oliver Twist" (First National)
- "Grandma's Boy" (Pathé)
- "Blood and Sand" (Paramount)
- "Down to the Sea in Ships" (Hodkinson)
- "The Flirt" (Universal)
- "The Third Alarm" (F. B. O.)
- "Mighty Lak' a Rose" (First National)
- "The Christian" (Goldwyn)
- "Tess of the Storm Country" (United Artists)
- "Bella Donna" (Paramount)
- "Mad Love" (Goldwyn)
- "Brass" (Warner Bros.)
- "Souls For Sale" (Goldwyn)
- "Safety Last" (Pathé)
- "The Covered Wagon" (Paramount)
- "Trailing African Wild Animals" (Metro)
- "Within the Law" (First National)
- "Hunting Big Game in Africa" (Universal)

Mr. Johnston has based his selections on the *News's* "Check-Up," a system by means of which his publication keeps track of every important picture that is released.

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The *News* receives reports from its exhibitor readers, classifies them, and then resolves them into percentage form. Mr. Johnston prefaces his list with the statement that, "This check-up system of ours, while not infallible, seems to work out as best we know how. The weakness is this: a good picture gets a higher rating shortly after its release than later on. This is due, I think, to the fact that it first appears in the larger theatres which are generally successful with it because of their greater ability to put on a show. After that it suffers largely from the incompetency of the smaller and later run theatres."

Mr. Johnston's list follows, with statements of the number of exhibitor reports received on each picture, and the percentage of entertainment and box-office value indicated in these reports:

Douglas Fairbanks in "Robin Hood" (United Artists)	
116 reports	96
"Safety Last" (Pathé) 67 reports	95
"When Knighthood was in Flower" (Cosmopolitan)	
153 reports	88
"Dr. Jack" (Pathé) 100 reports	88
"Tess of the Storm Country" (United Artists) 82	
reports	88
"Hunting Big Game in Africa" (Universal) 41 reports	88
"Down to the Sea in Ships" (Hodkinson) 35 reports	88
"Daddy" (First National) 21 reports	88
"The Third Alarm" (F. B. O.) 103 reports	86
"Souls For Sale" (Goldwyn) 43 reports	85
"Fury" (First National) 59 reports	84
"Grumpy" (Paramount) 38 reports	84
"The Flirt" (Universal) 87 reports	83
"The Hottentot" (First National) 86 reports	83
"The Voice from the Minaret" (First National) 66	
reports	83
"The Pilgrim" (First National) 65 reports	83

"Prodigal Daughters" (Paramount) 41 reports	83
"The Ne'er Do Well" (Paramount) 38 reports	83
"The Town That Forgot God" (Fox) 34 reports	82
"Manslaughter" (Paramount) 129 reports	81
"East is West" (First National) 86 reports	81
"Back Home and Broke" (Paramount) 86 reports ...	81
"One Exciting Night" (United Artists) 59 reports ..	81
"Peg O' My Heart" (Metro) 59 reports	81
"Brass" (Warner Bros.) 38 reports	81
"Suzanna" (Allied Dist.) 28 reports	81
"The Face on the Barroom Floor" (Fox) 18 reports ..	81
"To Have and To Hold" (Paramount) 79 reports ...	80
"The Christian" (Goldwyn) 68 reports	80
"Mighty Lak' a Rose" (First National) 49 reports ..	80
"Oliver Twist" (First National) 77 reports	79
"Bella Donna" (Paramount) 59 reports	79
"Hearts Aflame" (Metro) 47 reports	79
"The Village Blacksmith" (Fox) 16 reports	79
"The Darling of the Rich" (Betty Blythe Prod.) 13 reports	79

It will be seen that, of the sixteen pictures selected as "Best" in this book, seven are included in Mr. Danenberg's list, while six are graded above eighty per cent in Mr. Johnston's scale. "The Covered Wagon," "Merry-Go-Round" and "Hollywood" have not, at the time of writing, had time to gain wide circulation; but they will rank exceedingly high when the final reports have been turned in. Indeed, "The Covered Wagon," promises to be the greatest money maker of the year.

IMPORTATIONS

Perhaps the most disappointing feature of the past year on the screen has been the meagreness of the importations from abroad.

In 1921, after the ill feeling promoted by the war had subsided sufficiently, there was a great rush of German films to the United States. They were of an astoundingly high quality and although most of them failed to yield any substantial financial profit, they undoubtedly exerted a profound and beneficial influence on American producers. They opened up new channels of thought, which were followed readily by those progressive members of the motion picture profession who are courageous enough to admit that the cinema, as at present constituted, is far from perfect.

"Passion" was the first, then followed "Deception," "Gypsy Blood," "All for a Woman," "The Cabinet of Dr. Caligari," "The Golem," "J'accuse," "The Stroke of Midnight," "Shattered," "Our Mutual Friend," "Gypsy Passion," "Hamlet" and "The Loves of Pharaoh." Most of these were remarkably powerful in drama and design; all of them were at least interesting and worthy of attention.

They were marred by technical defects, and most of them were unnecessarily grim. But it was to be assumed that foreign producers would correct these faults, or obviate them, when they could have a chance to study American methods.

Since "The Loves of Pharaoh" was released in this country, I have seen but two worth while pictures from abroad: "Tillers of the Soil," from France, and "Peter the Great," from Germany. "Tillers of the Soil" has not yet reached the public, and will probably be permitted

to rot on the shelf before it is accepted by an exhibitor.

"Peter the Great" has been released, but with no more than moderate success.

If I had not limited myself in this book to American-made films, I should most certainly include "Peter the Great" and "Tillers of the Soil" among the best pictures.

Aside from these two, there has been nothing of note from foreign studios.

"Othello," with two of Germany's finest actors, Emil Jannings and Werner Krauss, was distinctly second rate. "Mistress of the World" and "The Queen of Sin" were grotesquely awful. "The Mysteries of India" had moments of merit, as did "The Affairs of Lady Hamilton," but these moments were isolated.

"The Glorious Adventure," an English costume piece in which the lovely Lady Diana Manners appeared, was a bad picture done in glaring color. An old Pola Negri production, entitled "Mad Love," showed that marvellous actress to advantage—but accomplished little else. "A Bill of Divorcement," made in England with Constance Binney as star, was stupid and amateurish.

"Milady," a French-made sequel to "The Three Musketeers," had some thrilling action and some gorgeous backgrounds, but its story was incoherent and involved. "The Bohemian Girl," with an all-star English cast, had little to recommend in it except the beauty of Gladys Cooper. "Missing Husbands," a weird French tale, was pictorially effective but dramatically absurd.

If there have been any other foreign importations this year, they have faded (fortunately) from mind.

It would seem then, that the European invasion—which frightened our local film producers out of their sleek skins—has proved to be a dud. Consequently, the talk about a film tariff, to protect our most infantile industry, has subsided.

However, the invasion has had its influence on movie production in the United States. It has yielded us such

stars as Pola Negri, Ivor Novello, Charles de Roche and Sigrid Holmquist — and such directors as Victor Seastrom, Sven Gade and Ernst Lubitsch. It has resulted, indirectly, in a revival of interest in costume dramas, and has thereby given American producers a chance to make "The Three Musketeers," "Orphans of the Storm," "Robin Hood," "When Knighthood Was In Flower," "The Eternal Flame," "Oliver Twist" and "The Hunchback of Notre Dame."

At present, there is little prospect that importations from Europe will be increased, although production there is becoming more and more active.

SHORT SUBJECTS

It is unfortunate that this book must necessarily be devoted to consideration of feature Pictures (of five or more reels in length), with insufficient consideration of short subjects: comedies, scenics, animated cartoons, news reels, and travel pictures. I do not hold with the notion that a one- or two-reel film is no better than a "filler," and may be dismissed as such. Many of the best pictures that I have ever seen have been compressed into brief form.

I don't want to ignore the short subjects, and yet I am painfully aware of the fact that it is utterly impossible for any one writer to comment authoritatively on this tremendously wide field. There are so many hundreds of short subjects, and their release schedules so uncertain, that I have been unable to cover them with any great degree of accuracy.

However, there have been certain producers whose one- and two-reel products have stood out from the rest.

Among the comedians, of whom there are a great number, the undisputed leader has been Buster Keaton. He has taken the place held first by Charlie Chaplin and subsequently by Harold Lloyd—both of whom are now definitely committed to a policy of feature pictures. Keaton, whose incredibly solemn visage is not the least effective of his comic attributes, has made a number of pictures this year that have been distinctively and individually his own. In collaboration with his director, Eddie Cline, he has produced "The Paleface," "The Frozen North," "Cops" and "My Wife's Relations"—all of which were glorious examples of divine nonsense.

Mack Sennett has continued to maintain the high average

which he established years ago, when Charlie Chaplin and Mabel Normand were working for him in the memorable Keystone Company. Ben Turpin, of the vagrant vision, is his principal performer now — with Billy Bevan, Mildred June and Phyllis Haver contributing their share of the general merriment. Mr. Sennett's best products this year have been "Gymnasium Jim," "Home-made Movies" and "Where Is My Wandering Boy This Evening?"

The Christie brothers have advanced materially as producers of so-called "Situation" comedies. Each of their pictures possesses an identifiable story, the humor of which depends on farcical situations rather than on mechanical gags. During the past year the Christies have gone in for satire, having burlesqued various pretentious feature pictures with considerable success. "Cold Feet" was a remarkably effective parody of the typical Northwest-Mounted-Policeman melodrama. Of the rest, "Pardon My Glove," "Hazel from Hollywood," "Green as Grass" and "Roll Along" were the best. The Christies maintain a permanent stock company, the most prominent members being Bobbie Vernon, Neal Burns, Jimmie Adams, Dorothy Devore, Viora Daniel and Vera Steadman.

Hal E. Roach, who has hitherto served as Harold Lloyd's producer, has also progressed rapidly of late. He has developed "Our Gang" comedies, played entirely by a cast of talented children, and he has discovered two potentially successful comedians in Paul Parrott and Stan Laurel. Snub Pollard, another of Mr. Roach's principals, has been promoted from one- to two-reel comedies.

The Fox Film Corporation has three reliable comedians in Clyde Cook, Al St. John and Lupino Lane, all of whom have done good work this year. Lane is new to the movies, but he has been famous for a long time in England as a music hall clown.

J. K. McDonald produced several "kid" comedies, in which Johnny Jones was starred. They were all amusing

little stories, intelligently directed and generally entertaining. The best of the series was "Makin' Movies."

Baby Peggy's comedies, produced by Universal, continued to impress this correspondent as stupid and in execrable taste; but they proved to be successful, in spite of this far from fatal handicap.

Will Rogers made two short pictures, "The Ropin' Fool" and "Fruits of Faith," which were distinguished by his unquenchable wit, his homely philosophy and his remarkable sympathy for the essential weaknesses of humanity.

Among the other comedians who are deserving of mention, favorable or otherwise, are Joe Rock, Lige Conley, Charlie Murray, Carter de Haven, Sid Smith, Lloyd Hamilton and Monty Banks.

Foremost among the animated cartoons have been Paul Terry's "Aesop's Fables" and Pat Sullivan's "Felix the Cat." The romantic adventures of "Mutt and Jeff" have been discontinued, but Max Fleischer's "Out of the Inkwell" goes on.

The supply of travel films and scenics has decreased, but the quality has been raised materially. Robert Bruce's "Wilderness Tales" have established new standards of beauty on the screen. "My Country," "And Women Must Weep" and "From the Windows of My House" were all inspiringly lovely.

The itinerant Burton Holmes has been rather quiescent of late, but there have been good travel pictures made by Frederick Burlingham, Clyde Elliott and Charles Urban. Pathé and Prizma have produced some beautiful short films in color.

There have been very few two-reel dramas during the past year, which is just as well; for, although it is quite obvious that most five-reel features would be better if cut to a shorter length, it is an unfortunate fact that most of the two-reel dramas produced lately would have been better if cut out altogether. I have seen none that deserved to be rated above D minus.

There have been several miscellaneous short subjects that are worthy of attention, including: "The Message of Emile Coué," "Man vs. Beast," "Golf, As Played by Gene Sarazen," "The Enchanted City," "Hy Mayer's Travels," "Grantland Rice's Sport Reviews," "Lyman H. Howe's Hodge Podge" and "Tony Sarg's Almanac."

The following list includes all of the important units which are devoted to production of short subjects with mention of their principal releases for the past year:

EDUCATIONAL FILMS, INCORPORATED

Adventures of Sherlock Holmes (Issued in series of two reels each).

Campbell Comedies.

Specials:

"The Enchanted City"

"Man vs. Beast"

"The Message of Emile Coué"

"Sea of Dreams"

"Golf, As Played by Gene Sarazen"

Christie Comedies:

"A Hickory Hick"

"Bucking Broadway"

"Mile-A-Minute Mary"

"That Son of a Sheik"

"Pardon My Glove"

"Let 'Er Run"

"Ocean Swells"

"Choose Your Weapons"

"Chop Suey"

"The Chased Bride"

"In Dutch"

"Hazel from Hollywood"

"Be Yourself"

"Second Childhood"

"A Hula Honeymoon"

"Babies Welcome"

"Hot Water"

"Green as Grass"

"Take Your Choice"

"Winter Has Come"

"Roll Along"

"Plumb Crazy"

"Back to the Woods"

*Earl Hurd Comedies.**Cameo Comedies.**Kinograms (news reels).**Ollendorff's Sketchographs.**Mermaid Comedies:*

"Poor Boy"	"Casey Jones, Jr."
"Rapid Fire"	"Pest of the Storm Country"
"Treasure Bound"	"Hold Tight"
"Look Out Below"	"Kick Out"
"The Steeplechaser"	"Cold Chills"
"Blazes"	"This Way Out"
"A Good Scout"	"Three Strikes"
"High Power"	"Backfire"

Hamilton Comedies:

"The Speeder"	"Extra! Extra!"
"The Educator"	"Uneasy Feet"
"No Luck"	"F. O. B."

*Lyman H. Howe's Hodge-Podge.**Torchy Comedies:*

"Torchy Steps Out"	"Torchy's Feud"
"Torchy's Nut Sunday"	

Robert Bruce Wilderness Tales:

"My Country"	"By Lantern Light"
"The One Man Reunion"	"Moonblind"
"The Drifters"	"Jenkins and the Mutt"
"The Blanket Stiff"	"From the Windows of my House"
"The Split Outfit"	"Mixed Trails"
"Natural Born Liar"	"The Grey Rider"
"Prickly Conscience"	"Dark Timber"

PATHE EXCHANGES INCORPORATED

Aesop's Fables (Animated cartoons).

Adventures of Bill and Bob.

Johnny Jones Comedies:

"Stung"	"Broadcasting"
"Supply and Demand"	"The Big Scoop"
"Making Movies"	"Wanted — A Story"
"For Rent Haunted"	

Range Rider Series (Two-reel dramas).

"Under Suspicion"	"When Fighting's Necessary"
"Border Law"	"100% Nerve"
"Smoked Out"	"Wings of the Storm"
"Lost Strayed or Stolen"	"Unsuspecting Stranger"
"Double Cinched"	"Hyde and Zeke"
"Partners Three"	"Tom, Dick and Harry"
"The Extra Seven"	

Specials:

"The Song of the Lark"	"Weeping Waters"
"Price of Progress"	"Ancient Duchy of Brittany"
"Fleeced for Gold"	"Spirit of Lincoln"
"The Royal Chinook"	"The Crystal Ascension"
"Athens the Glorious"	"New England Shrines"

Our Gang Comedies:

"One Terrible Day"	"The Cobbler"
"Fire Fighters"	"The Big Show"
"Our Gang"	"Giants vs. Yanks"
"Young Sherlocks"	"A Pleasant Journey"
"Saturday Morning"	"Boys to Board"
"A Quiet Street"	"Back Stage"
"The Champion"	

Snub Pollard Comedies:

- | | |
|-------------------------|----------------------------------|
| "365 Days" | "Before the Public" |
| "The Old Seadog" | "Where Am I?" |
| "Hook, Line and Sinker" | "California or Bust" |
| "Newly Rich" | "Sold at Auction" |
| "Dig Up" | "Courtship of Miles
Sandwich" |
| "A Tough Winter" | |

Will Rogers Comedies:

- | | |
|-------------------|-------------------|
| "The Ropin' Fool" | "Fruits of Faith" |
|-------------------|-------------------|

Hal Roach Comedies:

- | | |
|---------------------|-----------------------|
| "Watch Your Wife" | "Friday the 13th" |
| "Paste and Paper" | "The Stone Age" |
| "Mr. Hyppo" | "A Bed of Roses" |
| "Don't Say Die" | "The Sleuth" |
| "Once Over" | "The Dumb-bell" |
| "Jailed and Bailed" | "The Bride-To-Be" |
| "A Loose Tightwad" | "Busy Bees" |
| "Tight Shoes" | "Take Next Car" |
| "Do Your Stuff" | "Touch All the Bases" |
| "Shoot Straight" | "The Truth Jugglers" |
| "For Safe Keeping" | "Rough on Romeo" |
| "Bowled Over" | "Wet Weather" |
| "Get Your Man" | "The Landlubber" |
| "The Smile Wins" | "Bone Dry" |
| "Good Riddance" | "Soak the Sheik" |
| "Speed the Swede" | "Face the Camera" |
| "Sunny Spain" | "The Uppercut" |
| "For Art's Sake" | "Out on Bail" |
| "Fresh Eggs" | "Shiver and Shake" |
| "The Noon Whistle" | "The Golf Bug" |
| "White Wings" | "Shine 'Em Up" |
| "Under Two Jags" | "Washed Ashore" |

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"Pick and Shovel"	"Harvest Hands"
"Don't Flirt"	"The Flivver"
"The Watch Dog"	"Blaze Away"
"Strictly Modern"	"I'll Take Vanilla"
"Hale and Hearty"	"Fair Week"
"Some Baby"	"A White Blacksmith"

Rolin Comedies:

"The Man Haters"	"Many Happy Returns"
"Non-Skid Kid"	"The Late Lamented"
"Good Morning, Judge"	

Serials: (fifteen episodes, issued weekly).

"Go-Get-'Em Hutch"	"Speed"
"The Timber Queen"	"Plunder"
"The White Eagle"	"Haunted Valley"

Screen Snapshots.

Topics of the Day.

Pathé News.

BUSTER KEATON COMEDIES

(Released through Associated First National, Inc.)

"The Paleface"	"The Electric House"
"Cops"	"Day Dreams"
"The Blacksmith"	"The Baloonatic"
"The Love Nest"	"His Wife's Relations"

UNIVERSAL FILM EXCHANGES, INC.

Century Comedies:

"Live Wires"	"Sting 'Em Sweet"
"Apartment Wanted"	"Hee Haw"

- "You and Me"
"Hello, Mars"
"Short Weight"
"Henpecked"
"Bath Day"
"Kid Love"
"Hickville's Romeo"
"Cured"
"Foolish Wives"
"The Radio Hound"
"The Kickin' Fool"
"Some Family"
"The Fresh Kid"
"Wedding Pumps"
"The Cabby"
"Ginger Face"
"Just Dogs"
"Hello, Judge"
"True Blue"
"Rookies"
"Women First"
"A Small Town"
"Me and My Mule"
"The Tattle Tail"
"Let's Go"
"The Meal Ticket"
"Payment Through the
Nose"
"A Fool and His Money"
"The Taming of the
Shrewd"
"Whipsawed"
"American Plan"
"Farm Follies"
"The Home Plate"
"Boyhood Days"
"Pleasure Before Business"
"The Game Hunter"
"A Howling Success"
"A Spooky Romance"
"Sweet and Pretty"
"Smarty"
"Peg O' The Movies"
"Vamped"
"Sunny Gym"
"Dad's Boy"
"Sweetie"
"Oh, Nursie"
"Why Dogs Leave Home"
"Aint Love Awful?"
"All Over Twist"
"The Kid Reporter"
"Fare Enough"
"The Imperfect Lover"
"Don't Get Fresh"
"Taking Orders"
"Hold On"
"Speed Bugs"
"Buddy at the Bag"
"Tips"
"Spring Fever"
"Lots of Nerve"
"So Long, Buddy"
"Hick Kickers"

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Serials: (eighteen episodes, issued weekly).

"With Stanley in Africa"

"Adventures of Robinson Crusoe"

"The Oregon Trail"

"Around the World in 18 Days" (12 episodes)

"The Social Buccaneer" (10 episodes)

"The Phantom Fortune" (12 episodes)

"The Eagle's Talons" (15 episodes)

"In the Days of Daniel Boone" (15 episodes)

Universal Comedies:

"Alladin, Jr."

"The Best Cellar"

"Some Service"

"The Great Pearl Hunt"

"Hoboes de Luxe"

"Spuds"

"Out of Order"

"The Best Man"

"The Godmother"

"Whiskers"

"To and Fro"

"Maid to Order"

"Coal Dust Twins"

"Peanuts"

"Easy Terms"

"Fortune's Wheel"

"Tramps of Note"

"Skeletons"

"The Knockout"

"Fakers"

"Radio Romeo"

"Bum Grafters"

"Should William Tell?"

"The Jazz Bug"

"In Hock"

"Bum Slickers"

"Won't You Worry?"

"The Host"

"Good Deeds"

"Tut Tut King"

"Empty Bottles"

"Crimson Coppers"

"The Pencil Pusher"

Star Comedies.

Western Dramas (2 reels).

Hallroom Boys Comedies.

International News Weekly.

The Leather Pusher Series.

2d Series:

- "Young King Cole"
- "He Raised Kane"
- "The Chickasha Bone Crusher"
- "When Kane Met Abel"
- "Strike Father, Strike Son"
- "Joan of Newark"

3d Series:

- "The Wandering Two"
- "The Widow's Might"
- "Don Coyote"
- "Something for Nothing"
- "Columbia the Gem and the Ocean"
- "Barnaby's Grude"

FOX FILM CORPORATION

Sunshine Comedies:

- | | |
|-----------------------|-----------------------------------|
| "The Village Sheik" | "The Tin Bronco" |
| "The Landlord" | "The Wise Cracker" |
| "Safe in the Safe" | "Ropin' Fools" |
| "The Ranch Romeo" | "Oil is Oil" |
| "Cupid's Elephant" | "The Four Flusher" |
| "The Fresh Heir" | "Clothes and Oil" |
| "A Poor Fish" | "The Mummy" |
| "Dandy Dan" | "Why Pay Rent?" |
| "The Five Fifteen" | "The Three Gun Man" |
| "The Haunted House" | "Where There's a Will" |
| "Hello, Pardner" | "Roaring Lions on a
Steamship" |
| "Puppy Love" | "Apple Sauce" |
| "Rides and Slides" | "Circus Pals" |
| "Step Lively, Please" | |

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Lupino Lane Series:

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|----------------|--------------|
| "The Reporter" | "The Pirate" |
| "My Hero" | |

Clyde Cook Series:

- | | |
|--------------|---------------|
| "The Eskimo" | "The Cyclist" |
| "Lazy Bones" | "The Artist" |

Al St. John Series:

- | | |
|-----------------|--------------------|
| "All Wet" | "Young and Dumb" |
| "The City Chap" | "The Salesman" |
| "Out of Place" | "The Author" |
| "The Alarm" | "A Tropical Romeo" |

Lee Kids Series.

Mutt and Jeff Cartoons.

Educationals:

- | | |
|-----------------------|------------------------|
| "Wonders of Water" | "School Days in Japan" |
| "Story of Steel" | "An Alaskan Honeymoon" |
| "Last of the Red Men" | "Algeria" |
| "Wild Animals" | "Crystal Jewels" |
| "Wild Waters" | "Sentinels of the Sea" |

GOLDWYN DISTRIBUTING CORPORATION

Sport Reviews:

- | | |
|-------------------------|------------------------|
| "Seven Ages of Fishing" | "A Vacation Cocktail" |
| "Building Up" | "Mass Play" |
| "Once Upon a Time" | "Trail of the Stirrup" |
| "Collegiate Stuff" | "Northwest Mounted" |
| "Western Stuff" | "Chewing Gum Industry" |
| "Red Man Sport" | "Jim James" |

Educationals:

- | | |
|---------------------------------|-------------------|
| "Alligator Hunting and Farming" | "Old Spain" |
| "Thrills and Spills" | "Pekin Ducks" |
| "Volcanoes of the World" | "Camphor" |
| "Water Sports" | "Bird Life" |
| "A Story of Ice" | "Bits of Europe" |
| "Ancient Rome" | "The Runaway Dog" |

MACK SENNETT COMEDIES

(Released through First National)

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|--------------------|---------------------|
| "Ma and Pa" | "Bow Wow" |
| "Home-made Movies" | "When Summer Comes" |

(Released through Pathé)

- | | |
|---|--------------|
| "Where Is My Wandering Boy This Evening?" | "Skylarking" |
| "Pitfalls of a Big City" | "Nip & Tuck" |
| "She Loves Me Not" | |

THE CENSORSHIP MENACE

During the past year, the cause of motion picture censorship has been subjected to a series of body blows in all sections of the country, and it now seems that the day is at hand when this malignant menace will be removed entirely. Its final disappearance from the statute books will be hailed with profound rejoicing by all minions of the movies, for it has exerted a crippling effect on the industry. It has been carried to extremities that are far beyond the limits of reason, it has been used as a tool for the manipulation of political graft—covering itself, at all times, with the cloak of moral uplift and reform.

The principal and most potent evil of censorship has been its inconsistency. If there had been one law for the entire country, by which each picture could be passed upon finally by one Federal board, the situation would have been simpler at least; as it stands, there are six different laws in six different states, with a number of special local ordinances in various cities and towns. Thus, a picture must undergo examination and possible revision whenever it enters a territory in which censorship has been established.

No two censor boards agree upon the proper standards of morality. That which is considered permissible in Maryland may become flagrantly indecent when carried across into Pennsylvania—and *vice versa*. The border line between right and wrong varies with the tastes of a few political appointees, and thus becomes purely a party issue.

At present, censorship is enforced in six states: Ohio, Pennsylvania, Maryland, Kansas, New York, Virginia and Florida. Of these, Pennsylvania is by far the strictest in

its application, with Ohio and Maryland contesting hotly for second place. The law in Florida is innocuous, the censor board in that State being composed of three members who are also members of the National Board of Review. The National Board of Review is a non-professional, disinterested group of people who are anxious to promote the cause of the motion picture and to encourage worthy effort in the ranks of the industry. It should not be identified with the censorship menace in any way.

The most encouraging defeat that has ever been administered to the cause of censorship was delivered in November, 1922, by the citizens of Massachusetts. A referendum on the subject was submitted (it was the first instance of the kind), with the result that censorship was killed by the substantial vote of 553,173 to 208,252, a majority of 344,921. And this in the State which first provided a home for the Puritans, and in which the odious Blue Laws were born!

It is worthy of note that there were only forty-eight small towns in Massachusetts which returned a plurality for censorship, and none of these possessed a movie theatre. Every city and town in the State that could boast one or more theatres voted against the proposed act.

Following the rejection of censorship in Massachusetts, the estimable *Boston Transcript* commented editorially as follows:

"In Massachusetts, for the first time in the United States, a proposal to establish a State Censorship of Motion Pictures came to popular vote and was rejected by a three-fold majority. Such a defeat of one more effort to regulate the pleasures of a contented many according to the idea of an insistent few speaks for itself. Such an affirmation of the right of the citizen to private and individual choice, judgment, habit, in his entertainment rings like a new assertion of ancient, once honored and by no means abandoned liberties."

Censorship went into effect in New York under the

Miller administration in 1922, but the sentiment against it has been so vociferous since its enforcement that there is no question of its ultimate repeal. Governor Miller, who personally put it through, was defeated in the subsequent elections and Alfred E. Smith, an acknowledged enemy of censorship in any of its various forms, was elected in his place. Speaking on this subject, Governor Smith said, "We have abundant law in the State to jail the man who outrages public decency. . . . I believe that the enactment of a statute providing for censorship of the moving pictures was a step away from that liberty which the Constitution guaranteed, and it should be repealed."

Incidentally, censorship cost the State of New York \$250,000 during the first year of its existence, which accounts for most of the political agitation for its retention. Graft is graft!

Since January 1, 1923, censorship measures have been introduced in fourteen States: Arkansas, California, Colorado, Idaho, Indiana, Iowa, Michigan, Missouri, Nebraska, Oregon, Tennessee, Texas, Utah and Wisconsin. In most of these cases, the proposed measures were considered only in committee, and allowed to die before birth. In the few cases where the timid little bills were brought out before the legislative bodies for vote, they were expeditiously butchered.

Thus, under the watchful eye of Will H. Hays, censorship has gained no ground during the past year. Wherever it has raised its head in new territories, it has been set back promptly, and its influence has been materially shaken in those districts where it had previously established itself.

Examining the existent standards in States where censorship measures are now in force, one finds a wide divergence of opinion. It is particularly worthy of note that, in Pennsylvania, and to a certain extent in Ohio, the painful problem of Capital *versus* Labor has been dragged in, and it is practically impossible for the movies to discuss any industrial problems in either of these States. One of

William S. Hart's pictures, "The Whistle," was cut to pieces in Pennsylvania, because the hero was a laborer, and his boss a villain.

Following are the various standards, as outlined by the Censor Boards in the States of Kansas, Maryland, Ohio, Pennsylvania, Virginia and New York:

KANSAS

Pictures should be clean and wholesome, whether for entertainment or amusement, and all features that tend to debase morals or influence the mind to improper conduct should be eliminated.

No comedy which ridicules any religious sect or peculiar characteristics of any race of people should be shown.

The dress of comedy characters must be condemned when used for evil suggestion.

Infidelity to marriage ties must be condemned.

A display of nude human figures must not be shown.

Barroom scenes, with drinking, gambling and loose conduct between men and women, should be eliminated when possible, and at all times should be abbreviated, as also social drinking and cigarette smoking.

Crimes and deeds of violence, with an undue use of guns, revolvers and knives, and criminal methods, such as give instruction in the committing of crime through suggestions, should be eliminated or abbreviated.

Prolonged and passionate love scenes, when suggestive of immorality, will not be allowed.

Prolonged scenes of roadhouses, dance halls and houses of ill-fame must be eliminated. Vulgar and suggestive dances by semi-nude dancers, especially those of the underworld, must not be permitted.

Pictures having for their theme white slavery and the allurements and betrayal of innocence will not be approved.

MARYLAND

The following elements are barred:

Improper exhibition of feminine underwear.

Bedroom and bathroom scenes of suggestive and indecent character.

Offensive vulgarity and indecent gestures.

Women promiscuously taking up men.

Indelicate sexual situations.

Nude figures.

Indecorous dancing.

Attempted criminal assaults upon women.

Excessive drunkenness, especially in women.

Overpassionate love scenes.

Discussion of the consummation of marriage.

Cruelty and abuse of children.

Crime condoned.

Impropriety in dress.

Men and women living together without marriage and in adultery.

Prostitution and procurement of women.

Excessive use of firearms.

Disrespect for the law, third degree scenes.

Doubtful characters exalted to heroes.

Maternity scenes, women in labor.

Infidelity on part of husband justifying adultery on part of wife.

Sacrifice of woman's honor held as laudable.

Justification of the deliberate adoption of a life of immorality.

Disorderly houses.

Use of opium and other habit-forming drugs (instructive details).

Counterfeiting.

White slave stories.

Drugging and chloroforming victims for criminal purposes.

Gruesome murders, actual stabbing and shooting of persons.

Seductions and attempted seductions treated without due restraint.

Burning and branding of persons.

Profanity in titles.

Salacious titles and captions.

Advocacy of the doctrine of free love.

Scenes indicating that a criminal assault has been perpetrated on a woman.

Suicide compacts, suicide scenes.

Executions, lynchings and burlesques of hangings.

Deeds of violence, lighting and throwing bombs, arson, especially to conceal crimes, train wrecking.

Modus operandi of criminals.

Birth control, malpractice.

Suggestions of incest.

Morbid presentations of insanity.

Prolonged and harrowing death scenes.

Venereal disease inherited or acquired.

Irreverent treatment of religious observances and beliefs.

Inflammatory scenes and titles calculated to stir up racial hatred or antagonistic relations between labor and capital.

OHIO

All scenes which are obscene, salacious, indecent, immoral, or teach false ethics, such as the following, should be eliminated:

(a) SEX

(1) Productions which emphasize and exaggerate sex appeal or depict scenes therein exploiting interest in sex in an immoral or suggestive form or manner.

(2) Those based upon white slavery or commercialized vice or scenes showing the procurement of women or any of the activities attendant upon this traffic.

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(3) Those thematically making prominent an illicit love affair which tends to make virtue odious and vice attractive.

(4) Scenes which exhibit nakedness or persons scantily and suggestively dressed, particularly suggestive bedroom and bathroom scenes and scenes of inciting dances.

(5) Scenes which unnecessarily prolong expressions or demonstrations of passionate love.

(6) Stories or scenes which are vulgar and portray improper gestures, postures and attitudes.

(7) Scenes which tend to give the idea that sexual vice accompanied by luxury makes vice excusable.

(b) VICE, CRIME AND VIOLENCE

(1) Themes predominantly concerned with the underworld or vice or crime, and like scenes; unless the scenes are a part of an essential conflict between good and evil.

(2) Stories which make crime, drunkenness and gambling, and like scenes, which show the use of narcotics and other unnatural practices dangerous to social morality, attractive.

(3) Stories and scenes which may instruct the immature and susceptible in methods of committing crime or by cumulative processes emphasize crime and the commission of crime.

(4) Stories or scenes which unduly emphasize bloodshed and violence without justification in the structure of the body.

(5) Scenes which tend to produce approval of business institutions or conditions that naturally tend to degrade and deprave mankind.

(6) Productions whose tendency is to incite sympathy for those engaged in parasitical or criminal activities.

(7) Productions that teach fatalism or the futility of individual resistance of adversity.

(8) Expiation of crime by some act of physical bravery.

(9) Crime must not be made attractive and the punishment must be clearly and adequately portrayed.

(10) Plays which exhibit prominently movie stars who have committed crimes or whose good names are in question, judged by generally accepted moral standards.

(c) RESPECT FOR SOCIAL INSTITUTIONS

(1) Scenes which ridicule or deprecate public officials, officers of the law, the United States Army, the United States Navy, or other governmental authority, or which tend to weaken the authority of the law.

(2) Scenes which offend the religious belief of any person, creed or sect, or ridicule ministers, priests, rabbis, or recognized leaders of any religious sect, and also which are disrespectful to objects or symbols used in connection with any religion.

(3) National, racial and class hatred, should not be fostered.

(d) SUBTITLES

(1) Titles and subtitles should not be salacious.

PENNSYLVANIA

The board will condemn pictures, and parts of pictures, dealing with "white slavery." The procuration and prostitution in all forms of girls, and their confinement for immoral purposes, may not be shown upon the screen, and will be disapproved. Views of prostitutes and houses of ill-fame will be disapproved.

Pictures and parts of pictures which deal with seduction of women, particularly the betrayal of young girls, and assaults upon women, with immoral intent, will be disapproved.

Prenatal and childbed scenes and subtitles describing them may be disapproved.

Pictures and parts of pictures dealing with the drug habit, e.g., the use of opium, morphine, cocaine, etc., will be disapproved.

Scenes showing the *modus operandi* of criminals, which are suggestive and incite to evil action, such as murder, poisoning, house-breaking, safe-robbery, pocket-picking, the lighting and throwing of bombs, the use of ether, chloroform, etc., will be disapproved.

The glorification of a crook is discountenanced.

Gruesome and unduly distressing scenes will be disapproved. These include shooting, stabbing, profuse bleeding, prolonged views of men dying, and of corpses, lashing and whipping, and other torture scenes, hangings, lynchings, electrocutions, surgical operations and views of persons in delirium or insane.

Studio and other scenes, in which the human form is shown in the nude, or the body is unduly exposed, may be disapproved.

Pictures and parts of pictures dealing with abortion and malpractice will be disapproved. These will include themes and incidents having to do with eugenics, "birth control," "race suicide" and similar subjects.

Stories or scenes holding up to ridicule and reproach races, classes or other social groups, as well as the irreverent and sacrilegious treatment of religious bodies or other things held to be sacred, will be disapproved. The materialization of the figure of Christ may be disapproved.

Pictures which deal with counterfeiting will be disapproved. (Federal Law.)

Scenes showing men and women living together without marriage, and in adultery, will be disapproved. Discussion of the question of the consummation of marriage, in pictures, may be disapproved.

The brutal treatment of children and of animals may lead to the disapproval of the theme, or of incidents in film stories.

Cruelty to animals is highly objectionable.

The use of profane and objectionable language in subtitles will be disapproved.

Objectionable titles, as well as subtitles of pictures, will be disapproved.

Views of incendiarism, burning, wrecking and the destruction of property, which may put like action into the minds of those of evil instincts, or may degrade the morals of the young, will be disapproved .

Gross and offensive drunkenness, especially if women have a part in the scenes, may be disapproved.

Pictures which deal at length with gun play, and the use of knives, and are set in the underworld, will be disapproved. When the whole theme is crime, unrelieved by other scenes, the film will be disapproved. Prolonged fighting scenes will be shortened and brutal fights will be wholly disapproved.

Vulgarity of a gross kind, such as often appear in slapstick and other screen comedies, will be disapproved. Comedy which burlesques morgues, funerals, hospitals, insane asylums, the lying-in of women and houses of ill-fame will be disapproved.

Sensual kissing and love-making scenes, men and women in bed together and indelicate sexual situations, whether in comedies or pictures of other classes, will be disapproved. Bathing scenes which pass the limits of propriety, lewd and immodest dancing, the needless exhibition of women in their nightdresses or underclothing, will be disapproved.

Views of women smoking will not be disapproved as such, but when women are shown in suggestive positions, or their manner of smoking is suggestive or degrading, such scenes will be disapproved.

That the theme or story of a picture is adapted from a publication, whether classical or not, or that portions of a picture follow paintings or other illustrations, is not a sufficient reason for the approval of a picture or portions of a picture.

Themes or incidents in picture stories, which are designed to inflame the mind to improper adventures, or to establish false standards of conduct, coming under the foregoing classes, or of other kinds, will be disapproved.

Banners, posters, or other advertising matter concerning motion pictures must follow the rules laid down for the pictures themselves.

VIRGINIA

The Virginia State Board of Motion Picture Censorship has outlined no particular standard by which movies are regulated. Its policy is a liberal one, and it has been guilty of but few of the ludicrous blunders that have characterized the official work of boards in other States.

E. R. Chesterman, first Chairman of the Virginia Board, made the following statement shortly after the local law went into effect: "We may never attempt to put our standards into concrete, inelastic form, since we prefer to judge each film on its own merits. Then, too, we prefer to consider each picture as an entirety, though it goes without saying that we scrutinize questionable scenes and often order their elimination. But after all, a wholesome moral lesson can offset the effect of many scenes which, if seen in another connection, would be decidedly objectionable.

"I should say that our present working standards are based on the language of the statute under which we are operating. We bar every motion picture or scene thereof which in our opinion may be classified as 'obscene, indecent, immoral or inhuman, or which is of such character that its exhibition would tend to corrupt morals or incite to crime.'"

NEW YORK

The platform of the New York State Censor Board is much the same as that of Virginia, although its application is considerably more strict. The New York Censors

have unique ideas of indecency and immorality, believing apparently that the citizens of their State are more easily corrupted morally and incited to crime than are people in other districts.

The censorial point of view may best be illustrated by the following changes and eliminations that they have demanded in various films:

A shimmy dance executed by the celebrated Miss Gilda Gray in "Lawful Larceny" was cut so materially that it appeared on the screen only in a brief flash. At the same time, Miss Gray was performing her dance, without interference, in the Ziegfeld Follies, at a theatre on the same street as the offices of the Censor Board. She was also rendering a more extreme version of the shimmy in a cabaret, "The Rendezvous," a few blocks away. The censors were aware of this, but believed that New York movie fans should be protected from corruption even if theatre and restaurant patrons were not.

From a Western comedy, "Cowboy Girls," was eliminated the subtitle, "You sure made a good Baptist out of that crap-shooter," referring to a character who had fallen into the water. It was claimed that this title would "incite to crime and sacrilege."

One of the minor characters in "One Glorious Day" was named "Pat Curran." This was ordered changed on the ground that a name less familiar to New York should be used "unless by consent of Mr. Curran." Otherwise, it would be "indecent, immoral and inhuman." The censors failed to name the particular "Mr. Curran" who might be consulted for permission to use his name.

In a comedy, "No Wedding Bells," a rejected suitor put his head on a trolley track. An approaching car branched off on a switch track, so he placed his head on that. Another car came along and passed him on the regular track. (This is a trick used frequently in slapstick comedies.) The whole episode was eliminated as "inhuman and inciting to crime."

In "A California Roman," a Tom Mix comedy, the following subtitle was cut, "Hurrah, give me strong wine and weak women." Ground: "indecency."

A religious film, "After Six Days," based upon the Old Testament, was materially cut. The murder of Abel by Cain was eliminated as "immoral or tending to corrupt morals."

For the same reason, the following subtitles were removed:

"After Adam and Eve had chosen to separate themselves from Divine Creation, they demonstrated their capacity for independent creation in their two sons, Cain and Abel," and, "Sodom and Gomorrah were destroyed, but wraiths of those who perished hover yet over cities of the earth. Their ghostly suggestions taint the minds of men, torture their hearts and smother their souls."

This particular action indicates what would happen to the Bible if censorship should ever be extended to books.

In a comedy, "Youth to Youth," the New York Censors cut the subtitle, "Well, she's got the scenery — watch me introduce myself and date her up," and put in its place, "Gee! She's a good-looking Jane." No special reason was given for this substitution.

A Selznick News Reel showed Mlle. Mistinguette, a French dancer, reputed to have the most beautiful legs in the world. The scenes and subtitles describing her legs were eliminated as "indecent," although the newspapers at the time carried a great many pictures and stories on the same subject.

In a Rupert Hughes comedy-drama, "Gimme," a young wife was called upon to make the following speeches (through subtitles): "Until a wife has learned to extract money from her husband, he is only a handsome stranger with whom she is living," and, "A woman who lives with a man earns every cent she gets." Both of these were eliminated.

The difference in opinion which exists between censor

boards in different States is demonstrated by the following instances:

Scenes showing a roulette lay-out in "The Cheat" were eliminated in New York, but allowed to remain in other States. In "Prodigal Daughters," the subtitle, "Whiskey — it's my favorite fruit," was banned in Ohio but allowed in New York and Kansas. Ohio and Kansas eliminated the subtitle, "Never mind the Tenth Commandment — it's the Eighteenth Amendment that's worrying us," but New York let it pass. The following verse was censored in Ohio and unquestioned in Kansas and New York:

"I'm a rolling stone
And I roll my own
Just an inch below the knee —
Oh, Lordy, hear my plea
And make a flapper out of me.
For I'm a rolling stone
And I roll my own
Just an inch below the knee."

Kansas eliminated all scenes of cigarette smoking from "Prodigal Daughters." The Censor Board in this State also announced at the time that it would probably cut all titles referring to prohibition in a joking way.

* * *

The foregoing instances are typical. The censors who can demand a marriage ceremony between Antony and Cleopatra and who can cut to pieces Charlie Chaplin's comedy, "The Pilgrim," will display their stupidity and their fanatical passion for interference in a thousand different ways.

If there are any who can consider the record of their achievements and still doubt that censorship is a grotesque mistake, then the cause of common sense is indeed a lost one.

MOTION PICTURE PRODUCING COMPANIES

ASSOCIATED FIRST NATIONAL PICTURES,

383 Madison Avenue, New York City.

Richard Barthelmess Productions, Inspiration Pictures,
565 Fifth Avenue, New York City.

Edwin Carewe Productions, Associated First National Pictures,
619 Pacific Finance Building, Los Angeles, California.

Thomas H. Ince Productions, Ince Studios,
Culver City, California.

John M. Stahl Productions, Mayer Studio,
3800 Mission Road, Los Angeles, California.

Norma and Constance Talmadge Productions, United Studios,
Hollywood, California.

Maurice Tourneur Productions, United Studios,
Hollywood, California.

Laurence Trimble-Jane Murfin Productions,
383 Madison Avenue, New York City.

Richard Walton Tully Productions, United Studios,
Hollywood, California.

COSMOPOLITAN PICTURES, INC.,

Office and Studio: 127th Street and Second Avenue, New York
City.

Marion Davies and Lionel Barrymore Productions.
Directors: Robert Vignola and Allan Crosland.

DISTINCTIVE PICTURES, INC.,

366 Madison Avenue, New York City.

EDUCATIONAL FILMS CORPORATION,

370 Seventh Avenue, New York City.

Christie Comedies, Christie Film Company, Inc.,
Sunset at Gower Street, Los Angeles, California.

Hamilton Comedies, Lloyd Hamilton Corporation,
5341 Melrose Avenue, Hollywood, California.

Mermaid Comedies, Jack White Corporation,
5341 Melrose Avenue, Hollywood, California.

FAMOUS PLAYERS-LASKY CORPORATION (PARAMOUNT),

485 Fifth Avenue, New York City.

Studio, Paramount,

Pierce Avenue and Sixth Street, Long Island City, N. Y.

Studio, Lasky,
Hollywood, California.
Studio, William S. Hart Productions,
1215 Bates Street, Hollywood, California.

FILM GUILD, INC.,
8 West 40th Street, New York City.
Frank Tuttle, Director.

FOX FILM CORPORATION,
Studio, 10th Avenue and 55th Street, New York City.
Studio, 1401 N. Western Avenue, Los Angeles, California.
Studio, Rome, Italy.

GOLDWYN PICTURES CORPORATION,
469 Fifth Avenue, New York City.
Studio, Culver City, California.

W. W. HODKINSON CORPORATION,
469 Fifth Avenue, New York City.

MASTODON FILMS, INC.,
C. C. Burr, 135 West 44th Street, New York City.
Studio, Glendale, Long Island.

METRO PICTURES CORPORATION,
1540 Broadway, New York City.
Studio, Romaine and Cahuenga Avenues, Hollywood, California.
Tiffany Productions,
1540 Broadway, New York City.
Buster Keaton Productions,
Keaton Studio, 1205 Lillian Way, Hollywood, California.
Jackie Coogan Productions,
Metro Studios, Hollywood, California.
Louis Mayer Productions,
3800 Mission Road, Los Angeles, California.

PATHÉ EXCHANGE,
Pathé Building, 35 West 45th Street, New York City (Asso-
ciated Exhibitors).
Hal E. Roach Studios, Inc.,
Culver City, California.

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Charles Ray Productions,
1428 Fleming Street, Los Angeles, California.
Mack Sennett Comedy Productions,
Los Angeles, California.
Ruth Roland Serials, United Studio,
Hollywood, California.
Harold Lloyd Productions,
Hollywood Studios, Hollywood, California.

PREFERRED PICTURES,

1650 Broadway, New York City.
Studio, 3800 Mission Road, Los Angeles, California.
Tom Forman, Victor Schertzinger and Louis J. Gasnier Pro-
ductions.

PRINCIPAL PICTURES CORPORATION,

1540 Broadway, New York City.
Studio, 7200 Santa Monica Boulevard, Los Angeles, California.

R-C PICTURES CORPORATION (Film Booking Offices),

723 Seventh Avenue, New York City.
Studio, Corner Gower and Melrose Street, Hollywood, California.

UNITED ARTISTS CORPORATION,

729 Seventh Avenue, New York City.
Rex Beach Productions, United Artists Corporation,
729 Seventh Avenue, New York City.
Charlie Chaplin Studios,
1416 LaBrea Avenue, Hollywood, California.
Jack Pickford, Mary Pickford Studio,
Hollywood, California.
Mary Pickford and Douglas Fairbanks Studio,
Hollywood, California.

UNIVERSAL FILM MFG. COMPANY,

1600 Broadway, New York City.
Studio, Universal City, California.
Century Comedies,
Circle Boulevard, Hollywood, California.

VITAGRAPH COMPANY OF AMERICA,

Studio, East 15th Street and Locust Avenue, Brooklyn, N. Y.
Studio, 1708 Talmadge Street, Hollywood, California.

WARNER BROTHERS,

1600 Broadway, New York City.

Studio, Sunset Boulevard at Bronson, Los Angeles, California.

WHITMAN BENNETT PRODUCTIONS,

537 Riverdale Avenue, Yonkers, N. Y.

MOTION PICTURE PUBLICATIONS

DAILY

Film Daily, 71 West 44th Street, New York City; 6411 Hollywood Boulevard, Hollywood, California.

Joseph Dannenberg, President and Editor.

Morning Telegraph, New York City.

Louella Parsons, Motion Picture Editor.

WEEKLY

Amusement, Minneapolis, Minnesota.

Camera, Hollywood, California.

Exhibitor's Herald, 407 South Dearborn Street, Chicago, Illinois.

Martin J. Quigley, Publisher and Editor.

Exhibitor's Trade Review, 152 West 42d Street, New York City.

Harrison's Reports, New York City.

Interstate Film News, Cleveland, Ohio.

Michigan Film Review, Detroit, Michigan.

Motion Picture Bulletin, Los Angeles, California.

Motion Picture Journal, Dallas, Texas.

Motion Picture News, 729 Seventh Avenue, New York City.

William A. Johnston, Publisher and Editor.

Moving Picture Bulletin, Pittsburgh, Pennsylvania.

Moving Picture Stories, New York City.

Movie Weekly, New York City.

Moving Picture World, 516 Fifth Avenue, New York City.

Robert E. Welsh, Editor.

Picture Play News, Rochester, N. Y.

Preview, Los Angeles, California.

Reel Facts, Cincinnati, Ohio.

Reel Journal, Kansas City, Missouri.

Review, New York City.

Rounder and Play Bill, San Francisco, California.

Weekly Film Review, Atlanta, Georgia.

SEMI-MONTHLY

New England Exhibitor, Boston, Mass.

Motion Picture Journal, New York City.

Rocky Mountain Screen News, Denver, Colorado.

The Exhibitor, Philadelphia, Pennsylvania.

MONTHLY

Cine-Mundial (Spanish), New York City.

Educational Film Magazine, New York City.

Film Fun, New York City.

Motion Picture Classic, 175 Duffield Street, Brooklyn, N. Y.

Susan E. Brady, Editor.

Motion Picture Magazine, 175 Duffield Street, Brooklyn, N. Y.

Moving Picture Age, Chicago, Illinois.

Photoplay Art, Los Angeles, California.

Photoplay Journal, Philadelphia, Pennsylvania.

Photoplay Magazine, 221 West 57th Street, New York City; 750 N.

Michigan Avenue, Chicago, Illinois.

James R. Quirk, Editor and Publisher.

Photoplay World, Philadelphia, Pennsylvania.

Picture Play Magazine, 79 Seventh Avenue, New York City.

Charles R. Gatchell, Editor.

Shadowland, 175 Duffield Street, Brooklyn, N. Y.

Screenland, 119 West 40th Street, New York City.

Frederick James Smith, Editor.

Story World and Photodramatist, 6411 Hollywood Boulevard, Hollywood, California.

Hubert La Due, Editor.

RECORD OF THE MOTION PICTURES
RELEASED BETWEEN
JUNE 1, 1922, AND JUNE 1, 1923

- ABOVE ALL LAW. Produced by Hamilton Theatrical Corporation. Distributed by Paramount. Eight reels. Released October 1, 1922. Cast: Mia May, Conrad Veidt and Lyda de Putti. Director, Joe May. Fantastic melodrama in an Indian setting.
- ABYSMAL BRUTE, THE. Produced and distributed by Universal. Eight reels. Released April, 1923. Star, Reginald Denny. Director, Hobart Henley. Jack London's famous prize fight story.
- ACROSS THE CONTINENT. Produced by Famous Players-Lasky. Distributed by Paramount. Six reels. Released June 4, 1922. Star, Wallace Reid. Director, Philip E. Rosen. Farce melodrama featuring a cross-country automobile race.
- ADAM AND EVA. Produced by Cosmopolitan. Distributed by Paramount. Seven reels. Released March, 1923. Star, Marion Davies. Director, Robert Vignola. Mild comedy of life on the farm.
- ADAM'S RIB. Produced and distributed by Paramount. Ten reels. Released March, 1923. Stars: Elliott Dexter, Pauline Garon, Theodore Kosloff, Milton Sills and Anna Q. Nilsson. Director, Cecil B. de Mille. Elaborate discussion of flappers, past and present.
- AFFAIRS OF LADY HAMILTON. Distributed by Hodkinson. Eight reels. Released May, 1923. Star, Liane Haid. Director, Richard Oswald. Costume drama of the early nineteenth century.
- AFFINITIES. Produced by Ward Lascelle Productions. Distributed by Hodkinson. Six reels. Released October 15, 1922. Cast: Colleen Moore and John Bowers. Director, Ward Lascelle. Variation of the old club vs. home theme.
- AFRAID TO FIGHT. Produced and distributed by Universal. Five reels. Released July 24, 1922. Star, Frank Mayo. Director, William Worthington. Prize-fight comedy-drama.
- AFTER SIX DAYS. Produced by Armando Vay. Distributed by Weiss Brothers, Artclass Picture Corporation. Eleven reels. Released August 31, 1922. Director, Antonio Pierro Garlazzo. Biblical spectacle.

- ALIAS JULIUS CAESAR.** Produced by Charles Ray Productions. Distributed by Associated First National. Seven reels. Released July, 1922. Star and Director, Charles Ray. Country club comedy.
- ALICE ADAMS.** Produced and distributed by Associated Exhibitors. Seven reels. Released April, 1923. Star, Florence Vidor. Director, Rowland V. Lee. Booth Tarkington's story about a girl who tried to live down her family. (See page 106.)
- ALL THE BROTHERS WERE VALIANT.** Produced and distributed by Metro. Seven reels. Released January 15, 1923. Star, Billie Dove. Director, Irvin V. Willat. Whaling melodrama of the high seas.
- ALTAR STAIRS, THE.** Produced and distributed by Universal. Five reels. Released December 4, 1922. Star, Frank Mayo. Director, Lambert Hillyer. South Sea melodrama.
- ALWAYS THE WOMAN.** Produced by Betty Compson. Distributed by Goldwyn. Six reels. Released July, 1922. Star, Betty Compson. Director, Arthur Rosson. Mystic melodrama in an Egyptian setting.
- AMERICAN TOREADOR, THE.** Produced by Walter DeCourcy Productions. Distributed by Anchor Film Distributors. Four reels. Released December 1, 1922. Cast: Bill Paton and Virginia Warwick. Director, Walter DeCourcy. Western melodrama.
- ANNA ASCENDS.** Produced by Famous Players-Lasky. Distributed by Paramount. Six reels. Released November 19, 1922. Star, Alice Brady. Director, Victor Fleming. Melodrama of the Armenian district of New York.
- ANOTHER MAN'S BOOTS.** Produced by Ivor McFadden Productions. Distributed by Anchor Film Distributors. Five reels. Released September 1, 1922. Star, Herbert Rawlinson. Director, Jack Conway. Western melodrama.
- ANOTHER MAN'S SHOES.** Produced and distributed by Universal. Five reels. Released November 6, 1922. Star, Herbert Rawlinson. Director, Jack Conway. Romantic melodrama based on dual identity.
- ARE YOU A FAILURE?** Produced and distributed by Al Lichtman Corporation. Six reels. Released March, 1923. Star, Madge Bellamy. Director, Larry Evans. Discussion of the social problem.
- AS A MAN LIVES.** Produced by Achievement Films, Inc. Distributed by American Releasing Corporation. Six reels. Released January 21, 1923. Cast: Gladys Hulette, Robert Fraser and Frank Losee. Director, J. Searle Dawley. Apache melodrama.
- BACKBONE.** Produced and distributed by Distinctive. Seven reels. Released April, 1923. Star, Alfred Lunt. Director, Edward Sloman. Red-blooded drama of the great north woods.

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- BACK FIRE.** Produced and distributed by Sunset Productions. Five reels. Released November 1, 1922. Star, Jack Hoxie. Director, Alvin J. Neitz. Western melodrama.
- BACK HOME AND BROKE.** Produced and distributed by Paramount. Eight reels. Released December 25, 1922. Star, Thomas Meighan. Director, Alfred E. Green. Small-town comedy by George Ade. (See page 101.)
- BAVU.** Produced and distributed by Universal. Eight reels. Released May, 1923. Star, Wallace Beery. Director, Stuart Paton. Mystery melodrama in a Russian setting.
- BEAUTIFUL AND DAMNED, THE.** Produced and distributed by Warner Brothers. Seven reels. Released January 1, 1923. Star, Marie Prevost. Director, William Seiter. Scott Fitzgerald's story of a young married couple.
- BELLA DONNA.** Produced and distributed by Paramount. Eight reels. Released April, 1923. Star, Pola Negri. Director, George Fitzmaurice. A professional home wrecker in Egypt.
- BELL BOY 13.** Produced by Thomas H. Ince. Distributed by Associated First National. Five reels. Released January, 1923. Star, Douglas MacLean. Director, William Seiter. Broad farce in a hotel.
- BELLS OF SAN JUAN.** Produced and distributed by Fox Film Corporation. Five reels. Released October 15, 1922. Star, Charles Jones. Director, Scott Dunlap. Western melodrama.
- BETTER MAN WINS, THE.** Produced and distributed by Sanford Productions. Five reels. Released September 1, 1922. Star, Pete Morrison. Director, Marcel Perez. Another Western melodrama.
- BIG STAKES.** Produced by Metropolitan Productions. Distributed by East Coast Productions. Five reels. Released August 15, 1922. Star, J. B. Warner. Director, Clifford S. Elfelt. Still another western melodrama.
- BILL OF DIVORCEMENT, A.** Produced by Ideal Films. Distributed by Associated Exhibitors. Six reels. Released December 24, 1922. Star, Constance Binney. Director, Denison Clift. Discussion of the post-war problem in England.
- BISHOP OF THE OZARKS, THE.** Distributed by Film Booking Offices. Six reels. Released February 4, 1923. Star, Milford Howard. Director, Finis Fox. Mountain melodrama with a religious note.
- BLACK BAG, THE.** Produced and distributed by Universal. Five reels. Released June 5, 1922. Star, Herbert Rawlinson. Director, Stuart Paton. Crook melodrama.
- BLACK SHADOWS.** Produced and distributed by Pathé. Five reels. Released May, 1923. South Sea scenery.
- BLIND BARGAIN, THE.** Produced and distributed by Goldwyn. Five reels. Released December 10, 1922. Cast: Lon Chaney,

- Jacqueline Logan and Raymond McKee. Director, Wallace Worsley. Mystery melodrama of surgical villainy.
- BLIND CIRCUMSTANCES.** Produced by Milburn Morante. Distributed by Clark-Cornelius. Five reels. Released June 1, 1922. Star, George Chesebro. Director, Milburn Morante. Mounted police melodrama.
- BLOOD AND SAND.** Produced by Famous Players-Lasky. Distributed by Paramount. Nine reels. Released September 10, 1922. Star, Rodolph Valentino, supported by Lila Lee and Nita Naldi. Director, Fred Niblo. The career of a Spanish toreador. (See page 14.)
- BOHEMIAN GIRL, THE.** Produced by Harley Knoles. Distributed by American Releasing Corporation. Seven reels. Released January 14, 1923. Cast: Gladys Cooper, Ivor Novello and Constance Collier. Director, Harley Knoles. Screen version of the famous gypsy operetta.
- BOLTED DOOR, THE.** Produced and distributed by Universal. Five reels. Released March, 1923. Star, Frank Mayo. Director, William Worthington. Western melodrama.
- BOND BOY, THE.** Produced by Inspiration Pictures, Inc. Distributed by Associated First National. Seven reels. Released October, 1922. Star, Richard Barthelmess. Director, Henry King. Bucolic drama of the Tennessee mountains.
- BONDED WOMAN, THE.** Produced by Famous Players-Lasky. Distributed by Paramount. Six reels. Released August 31, 1922. Star, Betty Compson. Director, Philip E. Rosen. Romantic melodrama of the South Seas.
- BORDERLAND.** Produced by Famous Players-Lasky. Distributed by Paramount. Six reels. Released July 30, 1922. Star, Agnes Ayres. Director, Paul Powell. Marital difficulties with a spiritualistic background.
- BOSS OF CAMP 4.** Produced and distributed by Fox Film Corporation. Five reels. Released November 26, 1922. Star, Charles Jones. Director, W. S. Van Dyck. Western melodrama.
- BOSTON BLACKIE.** Produced and distributed by Fox. Five reels. Released May, 1923. Star, William Russell. Director, Scott Dunlap. Crook melodrama.
- BRASS.** Produced and distributed by Warner Brothers. Nine reels. Released March, 1923. Stars: Monte Blue and Marie Prevost. Director, Sidney Franklin. Story of a serious husband and a frivolous wife. (See page 105.)
- BRASS COMMANDMENTS.** Produced and distributed by Fox. Five reels. Released January 28, 1923. Star, William Farnum. Director, Lynn F. Reynolds. Western melodrama.
- BRAWN OF THE NORTH.** Produced by Laurence Trimble and Jane Murfin. Distributed by Associated First National. Eight reels. Released November, 1922. Star: Strongheart, the dog.

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- Directors: Laurence Trimble and Jane Murfin. Northwestern melodrama with a dog in the principal role.
- BREAKING HOME TIES.** Produced by E. S. Manheimer. Distributed by Associated Exhibitors. Six reels. Released November 12, 1922. Cast: Lee Kohlmar, Jane Thomas and Betty Howe. Directors: Frank N. Seltzer and George K. Rolands. The traditional sufferings of a Jewish family.
- BRIGHT LIGHTS OF BROADWAY.** Produced and distributed by Principal Pictures. Five reels. Released April, 1923. Pathos in the world of tinsel.
- BRIGHT SHAWL, THE.** Produced and distributed by First National. Eight reels. Released April, 1923. Star, Richard Barthelmess. Director, John S. Robertson. Hergesheimer's melodrama of the early struggle for Cuban independence.
- BROAD DAYLIGHT.** Produced and distributed by Universal. Five reels. Released October 30, 1922. Cast: Lois Wilson, Jack Mulhall and Ralph Lewis. Director, Irving Cummings. Crook melodrama.
- BROADWAY MADONNA, THE.** Produced by Harry Revier. Distributed by Film Booking Offices. Six reels. Released October 29, 1922. Star, Dorothy Revier. Director, Harry Revier. Mystery drama of the cabaret belt.
- BROADWAY ROSE.** Produced by Tiffany Productions. Distributed by Metro. Six reels. Released September 25, 1922. Star, Mae Murray. Director, Robert Z. Leonard. Love story of a Broadway favorite and a country gentleman.
- BROKEN CHAINS.** Produced and distributed by Goldwyn. Seven reels. Released December 24, 1922. Cast: Colleen Moore, Malcolm McGregor and Ernest Torrence. Director, Allen Holubar. Melodrama of a weak youth who goes to the great open spaces.
- BROKEN SHADOWS.** Produced by Samuelson Pictures Corporation. Distributed by Second National Pictures Corporation. Six reels. Released August 30, 1922. Star, Isobel Elsom. Pirate drama.
- BROKEN VIOLIN, THE.** Produced and distributed by Arrow. Six reels. Released May, 1923. Stars: Warren Cooke, Dorothy Mackaill and Zeena Keefe. Director, Jack Dillon. Heart interest laid on thick.
- BROTHERS UNDER THE SKIN.** Produced and distributed by Goldwyn. Five reels. Released November 19, 1922. Cast: Helene Chadwick, Claire Windsor, Pat O'Malley and Norman Kerry. Director, E. Mason Hopper. Comedy of feminine tyranny in modern marriage.
- BUCKING THE BARRIER.** Produced and distributed by Fox. Five reels. Released April, 1923. Star, Dustin Farnum. Director, Colin Campbell. Western melodrama.

- BULLDOG DRUMMOND.** Produced by Hollandia Film Corporation. Distributed by Hodkinson. Five reels. Released December 3, 1922. Cast: Evelyn Greeley and Carlyle Blackwell. Director, Oscar Apfel. Burlesque melodrama in an English country home.
- BURNING SANDS.** Produced by George Melford. Distributed by Paramount. Seven reels. Released October 15, 1922. Cast: Wanda Hawley, Milton Sills, Robert Cain and Jacqueline Logan. Director, George Melford. Another sheik story.
- BURNING WORDS.** Produced and distributed by Universal. Five reels. Released May, 1923. Star, Roy Stewart. Director, Stuart Paton. Northwest Mounted Police melodrama.
- BUSTER, THE.** Produced and distributed by Fox. Five reels. Released February 18, 1923. Star, Dustin Farnum. Director, Colin Campbell. Western melodrama.
- CALIFORNIA ROMANCE, A.** Produced and distributed by Fox. Four reels. Released December 24, 1922. Star, John Gilbert. Director, Jerome Storm. Romantic drama of the early days in California.
- CALL OF THE HILLS.** Produced and distributed by Lee-Bradford, S. R. Five reels. Released March, 1923. Stars: Maud Malcolm, Robert Broderick, and Sally Edwards. Director, Fred Hornby. Mountain melodrama.
- CALVERT'S VALLEY.** Produced and distributed by Fox Film Company. Five reels. Released October 8, 1922. Star, John Gilbert. Director, Jack Dillon. Mystery melodrama.
- CAN A WOMAN LOVE TWICE?** Produced and distributed by Film Booking Offices. Six reels. Released March, 1923. Star, Ethel Clayton. Director, James W. Horne. Society drama.
- CANYON OF THE FOOLS.** Produced by R-C Pictures. Distributed by Film Booking Offices. Five reels. Released January 21, 1923. Star, Harry Carey. Director, Val Paul. Western melodrama.
- CAPTAIN FLY-BY-NIGHT.** Produced by R-C Pictures. Distributed by Film Booking Offices. Five reels. Released December 24, 1922. Star, Johnnie Walker. Director, William K. Howard. Romantic drama of old California.
- CATCH MY SMOKE.** Produced and distributed by Fox. Five reels. Released December 3, 1922. Star, Tom Mix. Director, William Beaudine. Western melodrama.
- CAUGHT BLUFFING.** Produced and distributed by Universal. Five reels. Released September 18, 1922. Star, Frank Mayo. Director, Lambert Hillyer. Alaskan melodrama.
- CHALLENGE, THE.** Produced by Star Productions, Inc. Distributed by American Releasing Corporation. Six reels. Released November 26, 1922. Star, Dolores Cassinelli. Director, Tom Terriss. Society drama in the Adirondacks.

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- CHRISTIAN, THE.** Produced and distributed by Goldwyn. Nine reels. Released January 28, 1923. Cast: Richard Dix, Mae Busch, Gareth Hughes, Phyllis Haver and Mahlon Hamilton. Director, Maurice Tourneur. Hall Caine's drama of religious fervor.
- CLANSMEN OF THE NORTH.** Produced and distributed by Selznick. Five reels. Released April, 1923. Northwestern melodrama.
- CLARENCE.** Produced and distributed by Paramount. Seven reels. Released November 19, 1922. Cast: Wallace Reid, Agnes Ayres and May McAvoy. Director, William de Mille. Booth Tarkington's comedy of the turbulent American home. (See page 99.)
- CLOUDED NAME, A.** Produced by Logan Productions. Distributed by Playgoers Pictures. Five reels. Released February 18, 1923. Cast: Norma Shearer, Gladden James and Yvonne Logan. Director, Austin O. Huhn. Mystery melodrama.
- COLLEEN OF THE PINES.** Produced by Chester Bennett Productions. Distributed by Film Booking Offices. Five reels. Released July 9, 1922. Star, Jane Novak. Director, Chester Bennett. Mounted Police melodrama.
- CONFIDENCE.** Produced and distributed by Universal. Five reels. Released September 25, 1922. Star, Herbert Rawlinson. Director, Harry Pollard. Small-town comedy.
- CONQUERING THE WOMAN.** Produced by King Vidor Productions. Distributed by Associated Exhibitors. Six reels. Released December 1, 1922. Star, Florence Vidor. Director, King Vidor. Love on a desert island.
- CORDELIA THE MAGNIFICENT.** Produced and distributed by Metro. Six reels. Released April, 1923. Star, Clara Kimball Young. Director, George Archainbaud.
- COUNTRY FLAPPER, THE.** Produced by Dorothy Gish Productions. Distributed by Producers Security Corporation. Five reels. Released July 30, 1922. Star, Dorothy Gish. Director, F. Richard Jones. Broad farce on the farm.
- COWBOY AND THE LADY, THE.** Produced by Famous Players-Lasky. Distributed by Paramount. Five reels. Released October 22, 1922. Stars: Mary Miles Minter and Tom Moore. Director, Charles Maigne. Western melodrama by Clyde Fitch.
- CRASHING THRU.** Produced and distributed by Film Booking Offices. Five reels. Released April, 1923. Star, Harry Carey. Director, Val Paul. Western melodrama.
- CRIMSON CLUE, THE.** Distributed by C. C. Pictures, Inc. Four reels. Released October 9, 1922. Cast: Jack Richardson and Josephine Sedgwick. Western melodrama.
- CRINOLINE AND ROMANCE.** Produced and distributed by Metro. Released February 5, 1923. Six reels. Star, Viola

- Dana. Director, Harry Beaumont. Grandma's day contrasted with the present.
- CROSSED WIRES. Produced and distributed by Universal. Five reels. Released May, 1923. Star, Gladys Walton. Director, King Baggot. Story of a telephone operator who "plugged" her way into society.
- CROW'S NEST. Produced and distributed by Sunset Productions. Five reels. Released September 15, 1922. Star, Jack Hoxie. Director, Paul Hurst. Western melodrama.
- CRUSADER, THE. Produced and distributed by Fox Film Corporation. Five reels. Released September 10, 1922. Star, William Russell. Director, Howard M. Mitchell. Another Western melodrama.
- CURSE, THE. Produced by Joseph M. Shear. Distributed by L. Lawrence Weber and Bobby North. Six reels. Released October, 1922. Cast: Harry T. Morey, George Fawcett and Edmund Breese. Director, Harry O. Hoyt. Railroad melodrama.
- CUSTARD CUP, THE. Produced and distributed by Fox. Seven Reels. Released January 1, 1923. Star, Mary Carr. Director, Herbert Brenon. Mother-love melodrama.
- DADDY. Produced by Sol Lesser. Distributed by First National. Six reels. Released March, 1923. Star, Jackie Coogan. Director, E. Mason Hopper. Story of a little boy who goes to the city and makes good. (See page 109.)
- DANGEROUS ADVENTURE, A. Produced and distributed by Warner Brothers. Seven reels. Released November 15, 1922. Star, Grace Darmond. Directors: S. L. and Jack Warner. African melodrama.
- DANGEROUS AGE, THE. Produced by Louis B. Mayer. Distributed by Associated First National. Eight reels. Released January, 1923. Star, Lewis Stone. Director, John M. Stahl. Society drama about a husband who runs wild at forty.
- DANGEROUS GAME, A. Produced and distributed by Universal. Five reels. Released December 25, 1922. Star, Gladys Walton. Director, King Baggot. Comedy of a runaway girl.
- DANGER POINT, THE. Produced by Halperin Productions. Distributed by American Releasing Corporation. Released December 24, 1922. Six reels. Star, Carmel Myers. Director, Lloyd Ingraham. Western comedy-drama.
- DARK SECRETS. Produced by Famous Players-Lasky. Distributed by Paramount. Five reels. Released February 4, 1923. Star, Dorothy Dalton. Director, Victor Fleming. Society drama with a note of oriental mysticism.
- DARLING OF THE RICH, THE. Produced and distributed by B. B. Productions, Inc. Six reels. Released January 15, 1923. Star, Betty Blythe. Director, John Adolfi. Society melodrama.

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- DAUGHTER OF LUXURY, A. Produced by Famous Players-Lasky. Distributed by Paramount. Five reels. Released December 25, 1922. Star, Agnes Ayres. Director, Paul Powell. Drama of a girl who loses her money and has to shift for herself.
- DAWN OF REVENGE. Produced by Charles E. Bartlett Productions. Distributed by Aywon Film Corporation. Five reels. Released October 1, 1922. Star and director, Richard Travers. Western melodrama.
- DEAD GAME. Produced and distributed by Universal. Five reels. Released April, 1923. Star, Ed Gibson. Director, Edward Sedgwick. Western melodrama.
- DESERTED AT THE ALTAR. Produced and distributed by Phil Goldstone. Six reels. Released December 1, 1922. Star, Bessie Love. Director, William K. Howard. Rural melodrama.
- DEVIL'S DOORYARD, THE. Produced by Ben Wilson Productions. Distributed by Arrow Film Corporation. Five reels. Released February 15, 1923. Star, William Fairbanks. Director, Lewis King. Western melodrama.
- DICTATOR, THE. Produced by Famous Players-Lasky. Distributed by Paramount. Six reels. Released August 7, 1922. Star, Wallace Reid. Director, James Cruze. Dramatic farce of a South American revolution. (See page 94.)
- DIVORCE COUPONS. Produced and distributed by Vitagraph. Five reels. Released August 31, 1922. Star, Corinne Griffith. Director, Webster Campbell. Society melodrama.
- DO AND DARE. Produced and distributed by Fox Film Company. Five reels. Released October 1, 1922. Star, Tom Mix. Director, Edward Sedgwick. Combination Western melodrama and South American farce.
- DOES IT PAY? Produced and distributed by Fox. Released March, 1923. Star, Hope Hampton. Director, Charles Horan. Society drama.
- DOLLAR DEVILS. Produced by Victor Schertzinger. Distributed by Hodkinson. Six reels. Released January 28, 1923. Cast: Joseph Dowling, Eva Novak and Cullen Landis. Director, Victor Schertzinger. Small-town crook drama.
- DOMESTIC RELATIONS. Produced by Preferred Pictures, Inc. Distributed by Associated First National. Six reels. Released June, 1922. Star, Katherine MacDonald. Director, Chet Withey. Domestic drama with a double triangle.
- DON'T SHOOT. Produced and distributed by Universal. Six reels. Released August 21, 1922. Star, Herbert Rawlinson. Director, Jack Conway. Crook drama.
- DOUBLE DEALING. Produced and distributed by Universal. Five reels. Released May, 1923. Star, Hoot Gibson. Director, Henry Lehrman. Western melodrama.

- DOWN TO THE SEA IN SHIPS.** Distributed by Hodkinson. Eight reels. Released March, 1923. Cast: Raymond McKee and Marguerite Courtot. Director and producer, Elmer Clifton. Melodrama of the New Bedford whalers. (See page 63.)
- DRIVEN.** Distributed by Universal. Six reels. Released March, 1923. Cast, Emily Fitzroy, Charles Emmett Mack, Elinor Fair, and Burr McIntosh. Director and producer, Charles Brabin. Drama of the Tennessee mountains. (See page 54.)
- DR. JACK.** Produced by Hal Roach. Distributed by Pathé. Five reels. Released November 26, 1922. Star, Harold Lloyd. Director, Fred Newmeyer. Comedy based on the curative power of suggestion.
- DRUMS OF FATE.** Produced by Famous Players-Lasky. Distributed by Paramount. Six reels. Released February 18, 1923. Star, Mary Miles Minter. Director, Charles Maigne. Melodrama of the African jungle.
- DUSK TO DAWN.** Produced by Florence Vidor Productions. Distributed by Associated Exhibitors through Pathé. Six reels. Released August 27, 1922. Star, Florence Vidor. Director, King Vidor. Dual-role drama in America and India.
- DUST FLOWER, THE.** Produced and distributed by Goldwyn. Six reels. Released July, 1922. Star, Helene Chadwick. Director, Rowland V. Lee. Basil King's story of a modern Cinderella.
- DUTY FIRST.** Produced and distributed by Sanford Production. Five reels. Released December 1, 1922. Star, Pete Morrison. Director, Marcel Perez. Northwestern melodrama.
- EAST IS WEST.** Produced by Joseph M. Schenck. Distributed by Associated First National. Eight reels. Released October, 1922. Star, Constance Talmadge. Director, Sydney Franklin. Romantic comedy of a Chinese girl, who turned out to be white.
- EAST SIDE, WEST SIDE.** Produced and distributed by Principal Pictures. Five reels. Released March, 1923. Stars: Eileen Percy and Kenneth Harlan. Director, Irving Cummings. Metropolitan melodrama.
- EBB TIDE.** Produced by George Melford. Distributed by Paramount. Eight reels. Released December 4, 1922. Cast: Lila Lee, James Kirkwood, George Fawcett and Jacqueline Logan. Director, George Melford. Stevenson's melodrama of the South Seas.
- ENTER MADAME.** Produced by Samuel Zierler Photoplay Corporation. Distributed by Metro. Six reels. Released November 13, 1922. Star, Clara Kimball Young. Director, Wallace Worsley. Comedy of a temperamental prima donna.
- ENVIRONMENT.** Produced by Irving Cummings. Distributed by Principal Pictures Corporation. Six reels. Released December 1, 1922. Stars: Milton Sills and Alice Lake. Director, Irving Cummings. Crook melodrama in Chicago's underworld.

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- ETERNAL FLAME, THE.** Produced by Joseph M. Schenck. Distributed by Associated First National. Eight reels. Released, September, 1922. Star, Norma Talmadge. Director, Frank Lloyd. Costume drama of Paris in the early 18th century. (See page 24.)
- EYES OF THE MUMMY, THE.** Produced by UFA Productions. Distributed by Paramount. Four reels. Released June 25, 1922. Stars, Pola Negri and Emil Jannings. Melodrama in Egypt.
- FACE IN THE FOG, THE.** Produced by Cosmopolitan Productions. Distributed by Paramount. Seven reels. Released October 8, 1922. Stars: Lionel Barrymore, Seena Owen and Lowell Sherman. Director, Alan Crosland. Crook melodrama.
- FACE ON THE BARROOM FLOOR, THE.** Produced and distributed by Fox. Six reels. Released January 1, 1923. Cast: H. B. Walthall, Ruth Clifford and Alma Bennett. Director, Jack Ford. Obsolete melodrama of life behind the swinging doors.
- FACE TO FACE.** Produced by Reginald Warde. Distributed by Playgoers. Five reels. Released September 17, 1922. Star, Marguerite Marsh. Mystery melodrama.
- FAMOUS MRS. FAIR, THE.** Produced by Louis B. Mayer. Distributed by Metro. Eight reels. Released February 19, 1923. Cast: Huntley Gordon, Marguerite de la Motte, Cullen Landis, Carmel Myers and Helen Ferguson. Director, Fred Niblo. Story of a woman who had to choose between her family and her fame. (See page 104.)
- FAST MAIL, THE.** Produced and distributed by Fox. Six reels. Released August 20, 1922. Star, Charles Jones. Director, Bernard Durning. Every known form of melodrama.
- FIGHTIN' DEVIL.** Produced by W. B. M. Photoplays. Distributed by Sanford Productions. Five reels. Released September 1, 1922. Star, Olin Francis. Director, Robert McKenzie. Western melodrama.
- FIGHTING GUIDE, THE.** Produced and distributed by Vitagraph. Five reels. Released October 15, 1922. Stars: William Duncan and Edith Johnson. Directors: William Duncan and Don Clark. Western comedy-drama.
- FIGHTING STRAIN, THE.** Produced and distributed by William Steiner. Star, Neal Hart. Western melodrama.
- FINGER PRINTS.** Produced and distributed by Hyperion Pictures Corporation. Five reels. Released December 15, 1922. Cast, Arthur Donaldson, Violet Palmer and Ada Horton. Director, Joseph Levering. Crook melodrama.
- FIREBRAND, THE.** Produced and distributed by Phil Goldstone. Five reels. Released December 15, 1922. Star, Franklyn Farnum. Director, Alfred J. Neitz. Western melodrama.
- FIRST DEGREE, THE.** Produced and distributed by Universal. Five reels. Released February 5, 1923. Star, Frank Mayo.

- Director, Edward Sedgwick. Melodrama of a man who was sent to prison on a false charge.
- FIVE DOLLAR BABY, THE.** Produced and distributed by Metro. Six reels. Released September 4, 1922. Star, Viola Dana. Director, Harry Beaumont. Irvin Cobb's story of an Irish girl who is adopted by a Jewish family.
- FLAME OF LIFE, THE.** Produced and distributed by Universal. Seven reels. Released February 5, 1923. Star, Priscilla Dean. Director, Hobart Henley. A drama of the English coal fields.
- FLAMES OF PASSION.** Produced and distributed by Independent Pictures. Five reels. Released April, 1923. Cast: Laura Anson, Al Ferguson. Director, G. H. Moody.
- FLAMING HEARTS.** Produced by Metropolitan Productions. Distributed by East Coast Productions. Five reels. Released November 1, 1922. Star, J. B. Warner. Director, Clifford S. Efelt. Western melodrama.
- FLAMING HOUR, THE.** Produced and distributed by Universal. Five reels. Released January 1, 1923. Star, Frank Mayo. Director, Edward Sedgwick. Melodrama in a fireworks factory.
- FLESH AND BLOOD.** Produced by Irving Cummings. Distributed by Western Pictures Exploitation Co. Six reels. Released July, 1922. Star, Lon Chaney. Director, Irving Cummings. Drama of a convict who escapes from prison to get his revenge.
- FLIRT, THE.** Produced and distributed by Universal. Eight reels. Released January 1, 1923. Cast: Eileen Percy, Helen Jerome Eddy, George Nichols. Director, Hobart Henley. Booth Tarkington's story of a girl who had to have her own way.
- FOG BOUND.** Produced and distributed by Paramount. Eight reels. Released May, 1923. Star, Dorothy Dalton. Director, Irvin Willat. Gun play in Palm Beach.
- FOOLS AND RICHES.** Produced and distributed by Universal. Five reels. Released May, 1923. Star, Herbert Rawlinson. Director, Herbert Blache. Society comedy-drama.
- FOOLS OF FORTUNE.** Produced by A. B. Davis. Distributed by American Releasing Corporation. Six reels. Released September 24, 1922. Cast: Marguerite de la Motte, Jack Dill, Tully Marshall and Russell Simpson. Director, Louis W. Chaudet. Western comedy-drama.
- FOOL THERE WAS, A.** Produced and distributed by Fox Film Company. Seven reels. Released September 10, 1922. Cast: Lewis Stone, Irene Rich, Mahlon Hamilton, Wallace MacDonald and Marjorie Daw. Director, Emmett J. Flynn. Old vampire story, "re-vamped."
- FOOTLIGHT RANGER, THE.** Produced and distributed by Fox. Five reels. Released January 7, 1923. Star, Charles Jones. Director, Scott Dunlap. Western melodrama with a few scenes on Broadway.

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- FORBIDDEN LOVER, THE.** Produced and distributed by Selznick Distribution Corporation. Five reels. Released April, 1923. Star, Barbara Bedford.
- FORBIDDEN TRAIL, THE.** Produced and distributed by Sunset Productions. Five reels. Released February 1, 1923. Star, Jack Hoxie. Director, Robert North Bradbury. Western melodrama.
- FOR BIG STAKES.** Produced and distributed by Fox. Five reels. Released June 18, 1922. Star, Tom Mix. Director, Lynn Reynolds. Western melodrama.
- FORGET-ME-NOT.** Produced by Louis Burston. Distributed by Metro. Six reels. Released October 2, 1922. Cast: Bessie Love and Gareth Hughes. Director, W. S. Van Dyke. Pathos in an orphan asylum.
- FORGOTTEN LAW, THE.** Produced by Max Graf. Distributed by Metro. Seven reels. Released November 20, 1922. Cast: Milton Sills, Cleo Ridgely and Jack Mulhall. Director, James W. Horne. Melodrama of modern marriage.
- FORSAKING ALL OTHERS.** Produced and distributed by Universal. Five reels. Released December 11, 1922. Stars: Colleen Moore and Cullen Landis. Director, Emile Chautard. The story of a selfish mother.
- FOR THE DEFENSE.** Produced by Famous Players-Lasky. Distributed by Paramount. Five reels. Released July 9, 1922. Star, Ethel Clayton. Director, Paul Powell. Society melodrama with an element of mysticism.
- FORTUNE OF CHRISTINA McNAB.** Produced and distributed by Playgoers. Five reels. Released May, 1923. Star, Norah Swinburne.
- FORTUNE'S MASK.** Produced and distributed by Vitagraph. Released September, 1922. Five reels. Star, Earl Williams. Director, Robert Enslinger. A farcical melodrama of the South American revolution.
- FOURTH MUSKETEER, THE.** Produced and distributed by Film Booking Offices. Six reels. Released March, 1923. Star, Johnnie Walker. Director, William Kerrigan Howard.
- FRIENDLY HUSBAND, A.** Produced and distributed by Fox. Five reels. Released January 1, 1923. Star, Lupino Lane. Director, Jack Blystone. Broad comedy of a husband and a mother-in-law.
- FRONT PAGE STORY, A.** Produced by Jess Robbins Productions. Distributed by Vitagraph. Six reels. Released December, 1922. Cast: Edith Roberts, Lloyd Ingraham and James Corrigan. Director, Jess Robbins. Comedy of politics in a small town.
- FURY.** Produced by Inspiration Pictures, Inc. Distributed by Associated First National. Nine reels. Released January, 1923.

- Star, Richard Barthelmess. Director, Henry King. Vivid drama on the high seas. (See page 100.)
- GALLOPING KID, THE.** Produced and distributed by Universal. Five reels. Released September 11, 1922. Star, Hoot Gibson. Director, Nat Ross. Western comedy melodrama.
- GALLOPIN' THROUGH.** Produced and distributed by Sunset Productions. Five reels. Released March, 1923. Star, Jack Hoxie. Western melodrama.
- GARRISON'S FINISH.** Produced by Jack Pickford Productions. Distributed by Allied Producing and Distributing Corporation. Eight reels. Released January 15, 1923. Star, Jack Pickford. Director, Arthur Rosson. Story of a jockey who made good.
- GENTLEMAN FROM AMERICA, THE.** Produced and distributed by Universal. Five reels. Released February 19, 1923. Star, Edward "Hoot" Gibson. Director, Edward Sedgwick. An American soldier's adventure in Paris.
- GHOST BREAKER, THE.** Produced by Famous Players-Lasky. Distributed by Paramount. Six reels. Released October 15, 1922. Star, Wallace Reid, with Lila Lee and Walter Hiers. Director, Alfred Green. Melodramatic farce of a haunted castle in Spain.
- GHOST PATROL, THE.** Produced and distributed by Universal. Five reels. Released January 22, 1923. Stars: Ralph Graves and Bessie Love. Director, Nat Ross. Romantic melodrama with an old policeman in the principal rôle.
- GIMME.** Produced and distributed by Goldwyn. Six reels. Released January 21, 1923. Cast: Helene Chadwick and Gaston Glass. Director, Rupert Hughes. Comedy-drama of young married life.
- GIRL I LOVED, THE.** Produced by Charles Ray Productions. Distributed by United Artists. Eight reels. Released February 15, 1923. Star, Charles Ray. Director, Joseph DeGrasse. Tragic comedy of home life among the Hoosiers. (See page 103.)
- GIRL IN HIS ROOM, THE.** Produced and distributed by Vitagraph. Five reels. Released June 4, 1922. Star, Alice Calhoun. Director, Edward Jose. Society mystery drama.
- GIRL OF THE GOLDEN WEST, THE.** Produced and distributed by First National. Seven reels. Released May, 1923. Cast: J. Warren Kerrigan and Sylvia Breamer. Director, Edwin Carewe. Old-fashioned melodrama of the '49ers.
- GIRL'S DESIRE, A.** Produced and distributed by Vitagraph. Five reels. Star, Alice Calhoun. Comedy-drama of the *nouveau riche*.
- GIRL WHO CAME BACK, THE.** Produced by B. P. Schulberg. Distributed by Al Lichtman Corporation. Five reels. Released May, 1923. Star, Marion Cooper. Director, Tom Forman. Melodrama of an innocent shop girl who was railroaded to jail.

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- GIRL WHO RAN WILD, THE.** Produced and distributed by Universal. Five reels. Released October 9, 1922. Star, Gladys Walton. Director, Rupert Julian. Western comedy-drama adapted from Bret Harte's "M'Liss."
- GLIMPSES OF THE MOON.** Produced and distributed by Paramount. Seven reels. Released March, 1923, Star, Bebe Daniels. Director, Alan Dwan. Story of a pair of social parasites.
- GLORIOUS ADVENTURE, THE.** Produced by J. Stuart Blackton Productions. Distributed by Allied Production & Distribution Corporation. Seven reels. Released August 27, 1922. Star, Lady Diana Manners. Director, J. Stuart Blackton. Costume drama of the seventeenth century, photographed in color.
- GO-GETTER, THE.** Produced and distributed by Paramount. Eight reels. Released April, 1923. Stars: Seena Owen and Roy Barnes. Director, E. H. Griffith. Farce-comedy in a business suit.
- GOLDEN DREAMS.** Produced by Benjamin B. Hampton. Distributed by Goldwyn. Five reels. Released June, 1922. Cast: Claire Adams and Carl Gantvoort. Director, Benj. B. Hampton. Melodrama on the Mexican border.
- GOLD OF THE DESERT.** Produced and distributed by Aywon Film Corporation. Five reels. Released June, 1922. Cast: Henry King and Ethel Pepperell. Melodrama in the gold fields.
- GOOD-BY, GIRLS.** Produced and distributed by Fox. Five reels. Released March, 1923. Star, William Russell. Director, Jerome Storm. Western comedy-drama.
- GOOD MEN AND BAD.** Produced and distributed by Selznick. Four reels. Released March, 1923.
- GOOD MEN AND TRUE.** Produced by R-C Pictures. Distributed by Film Booking Offices. Six reels. Released November 12, 1922. Star, Harry Carey. Director, Val Paul. Western melodrama.
- GOSSIP.** Produced and distributed by Universal. Five reels. Released March, 1923. Star, Gladys Walton. Director, King Baggett. Society drama.
- GRANDMA'S BOY.** Produced by Hal Roach. Distributed by Associated Exhibitors. Five reels. Released September 3, 1922. Star, Harold Lloyd. Director, Fred Newmeyer. Comedy-drama of a coward who learned to be brave. (See page 9.)
- GREATEST TRUTH, THE.** Produced by UFA Productions. Distributed by Paramount. Five reels. Released July 9, 1922. Star, Mia May. Director, Joe May. Melodrama which jumps from present time to the days of Nero.
- GREAT NIGHT, THE.** Produced and distributed by Fox Film Corporation. Five reels. Released, December 3, 1922. Star, William Russell. Director, Howard M. Mitchell. Crook melodrama.

- GRUB-STAKE, THE.** Produced by Nell Shipman Productions. Distributed by American Releasing Corporation. Seven reels. Released February 18, 1922. Star, Nell Shipman. Director, Bert Van Tuyle. Alaskan melodrama.
- GRUMPY.** Produced and distributed by Paramount. Seven reels. Released April, 1923. Stars: Theodore Roberts and May McAvoy. Director, William de Mille. Story of an old man who turned out to be a detective. (See page 107.)
- HALF-BREED, THE.** Produced by Oliver Morosco. Distributed by Associated First National. Released June, 1922. Six reels. Star, Wheeler Oakman. Director, Charles A. Taylor. Western melodrama.
- HANDS OF NARA, THE.** Produced by Samuel Zierler Photoplay Corporation. Distributed by Metro. Six reels. Released September 18, 1922. Star, Clara Kimball Young. Director, Harry Garson. Story of a Russian refugee who became a faith healer.
- HARDEST WAY, THE.** Produced abroad. Distributed by Equity. Six reels. Released July 1, 1922. Star, Fannie Ward. Society drama in a Parisian setting.
- HAS THE WORLD GONE MAD?** Produced by Daniel Carson Goodman. Distributed by Equity Pictures Corporation. Seven reels. Released February 28, 1923. All-star cast. Director, J. Searle Dawley. Society drama.
- HEAD HUNTERS OF THE SOUTH SEAS.** Produced by Martin Johnson Film Company. Distributed by Associated Exhibitors (Encore Pictures). Five reels. Released October 1, 1922. Intimate views of cannibals in their homes.
- HEADLESS HORSEMAN, THE.** Produced by C. S. Clancy Productions. Distributed by Hodkinson. Seven reels. Released November 5, 1922. Star, Will Rogers. Director, Edward Venturini. A screen version of "The Legend of Sleepy Hollow."
- HEART OF LINCOLN, THE.** Produced by Francis Ford. Distributed by Anchor Film Distributors. Released November 1, 1922. Five reels. Cast: Francis Ford and Ella Hall. Director, Francis Ford. Historical drama with Abraham Lincoln in the central rôle.
- HEARTS AFLAME.** Produced by Louis B. Mayer. Distributed by Metro. Seven reels. Released January 1, 1923. Cast: Anna Q. Nilsson and Frank Keenan. Director, Reginald Barker. Melodrama of the timber country.
- HEART'S HAVEN.** Produced by Benj. B. Hampton Productions. Distributed by Hodkinson. Six reels. Released October 29, 1922. Cast: Robert McKim and Claire Adams. Director, Benj. B. Hampton. Heart interest drama with romance and faith healing.

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- HER FATAL MILLIONS.** Produced and distributed by Metro. Six reels. Released April, 1923. Star, Viola Dana. Director, William Beaudine. Society drama.
- HER GILDED CAGE.** Produced by Famous Players-Lasky. Distributed by Paramount. Seven reels. Released September 3, 1922. Star, Gloria Swanson. Director, Sam Wood. Story of a wild woman with a heart.
- HER MAJESTY.** Produced by Paul Salvin. Distributed by Playgoers through Pathé. Five reels. Released July 23, 1922. Cast: Mollie King and Creighton Hale. Director, George Irving. A story of widely contrasted twin sisters.
- HER NIGHT OF NIGHTS.** Produced and distributed by Universal. Five reels. Released June 26, 1922. Star, Marie Prevost. Director, Hobart Henley. Night life in New York.
- HERO, THE.** Produced by Preferred Pictures, Inc. Distributed by Al Lichtman Corporation. Seven reels. Released January 1, 1923. Cast: Gaston Glass, John Sainpolis, Barbara la Marr. Director, Louis Gasnier. A story of a worthless war hero. (See page 102.)
- HEROES AND HUSBANDS.** Produced by Preferred Pictures, Inc. Distributed by Associated First National. Six reels. Released August 21, 1922. Star, Katherine MacDonald. Director, Chet Withey. Society drama which centers in a woman novelist.
- HEROES OF THE STREET.** Produced by Harry Rapf. Distributed by Warner Brothers. Seven reels. Released December 23, 1922. Star, Wesley Barry. Director, William Beaudine. Broad comedy of the police force.
- HIGH SPEED LEE.** Distributed by Arrow. Released April, 1923. Five reels. Star, Reed Howes. Director and producer, Robert Wood. Drama of the horsey set.
- HONOR FIRST.** Produced and distributed by Fox. Five reels. Released August 27, 1922. Star, John Gilbert. Director, Jerome Storm. War drama of twin brothers in the trenches.
- HOTTENTOT, THE.** Produced by Thomas H. Ince. Distributed by Associated First National. Six reels. Released December 1922. Star, Douglas MacLean. Directors: James W. Horne and Del Andrews. Steeple chase farce. (See page 102.)
- HOUND OF THE BASKERVILLES, THE.** Produced by Stoll Film Company. Distributed by Film Booking Offices. Five reels. Released October 1, 1922. Star, Eille Norwood. Director, Maurice Elvey. Sherlock Holmes' mystery melodrama.
- HOW WOMEN LOVE.** Produced and distributed by B. B. Productions. Six reels. Released October 15, 1922. Star, Betty Blythe. Director, Kenneth Webb. Society drama studded with jewels and crooks.
- HUMAN HEARTS.** Produced and distributed by Universal. Seven reels. Released October 2, 1922. Star, House Peters.

- Director, King Baggot. Sentimental drama on the old farm.
- HUNGRY HEARTS.** Produced and distributed by Goldwyn. Seven reels. Released November 26, 1922. Cast, Helen Ferguson, Rose Rosanova and Bryant Washburn. Director, E. Mason Hopper. A story of a pathetic Jewish family. (See page 99.)
- HURRICANE'S GAL.** Produced by Allen Holubar. Distributed by Associated First National. Eight reels. Released July, 1922. Star, Dorothy Phillips. Director, Allen Holubar. Lurid melodrama of the high seas.
- I AM THE LAW.** Produced by Edwin Carewe Pictures Corporation. Distributed by Affiliated Distributors. Six reels. Released June 1, 1922. Cast: Alice Lake, Kenneth Harlan, Rosemary Theby, Gaston Glass, Wallace Beery, Noah Beery. Director, Edwin Carewe. Northwestern melodrama.
- IF I WERE QUEEN.** Produced by R-C Pictures. Distributed by Film Booking Offices. Seven reels. Released October 15, 1922. Star, Ethel Clayton. Director, Wesley Ruggles. Romantic melodrama of the Balkan kingdom.
- IF YOU BELIEVE IT, IT'S SO.** Produced by Famous Players-Lasky. Distributed by Paramount. Seven reels. Released October 15, 1922. Star, Thomas Meighan. Director, Tom Forman. Crook comedy-drama.
- IMPOSSIBLE MRS BELLEW, THE.** Produced by Famous Players-Lasky. Distributed by Paramount. Eight reels. Released November 26, 1922. Star, Gloria Swanson. Director, Sam Wood. Society drama at a French watering place.
- IMPULSE.** Produced by Berwillia Film Corporation. Distributed by Arrow. Five reels. Released July 15, 1922. Star, Neva Gerber. Director, Ben Wilson. Society melodrama.
- INNER MAN, THE.** Produced by Syracuse Motion Picture Company. Distributed by Playgoers Pictures. Five reels. Released December 3, 1922. Star, Windham Standing. Director, Hamilton Smith. Melodrama in the Blue Ridge Mountains.
- IN SELF DEFENSE.** Produced by Swedish Biograph. Distributed by George Hamilton, Inc. Six reels. Released June 15, 1922. Star, Jenny Hasselquist. Director, Maritz Stiller. Melodrama of Russian refugees.
- IN THE DEVIL'S BOWL.** Produced and distributed by William Steiner-S. R. Five reels. Released March, 1923. Star, Neal Hart. Western melodrama.
- IN THE NAME OF THE LAW.** Produced by Emory Johnson. Distributed by Film Booking Offices. Eight reels. Released August 20, 1922. Stars: Johnny Walker and Ella Hall. Director, Emory Johnson. Melodrama of the police force.
- IN THE NIGHT.** Produced by Hollandia Film. Distributed by Producers Security Corporation. Five reels. Released August 25, 1922. Cast: Adelqui Miller, Gladys Jennings and Hayford

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- Hobbs. Director, Frankland Richardson. Drama of marital infidelity.
- IS DIVORCE A FAILURE? Produced and distributed by Associated Exhibitors. Six reels. Released March, 1923. Star, Leah Baird. Director, Wallace Worsley. Heavy discussion of the matrimonial problem.
- ISLE OF DOUBT, THE. Produced by Syracuse Motion Picture Company. Distributed by Playgoers Pictures. Six reels. Released September 10, 1922. Star, Windham Standing with Dorothy Mackaill and George Fawcett. Director, Hamilton Smith. Romantic drama in a tropical island.
- ISLE OF LOST SHIPS. Produced and distributed by First National. Seven reels. Released March, 1923. Stars: Anna Q. Nilsson and Milton Sills. Director, Maurice Tourneur. Mystery melodrama of the Sargasso Sea.
- JACQUELINE. Produced and distributed by Arrow. Six reels. Released April, 1923. Stars: Marguerite Courtot and Lew Cody. Director, Dell Henderson.
- JAVA HEAD. Produced by George Melford. Distributed by Paramount. Eight reels. Released February 25, 1923. Cast: Leatrice Joy, Jacqueline Logan, Raymond Hatton, George Fawcett and Albert Roscoe. Director, George Melford. Story of a Manchu princess in old Salem. (See page 104.)
- JAZZMANIA. Produced by Tiffany Productions. Distributed by Metro. Eight reels. Released February 12, 1923. Star, Mae Murray. Director, Robert Z. Leonard. Revolution and Jazz in a Balkan Kingdom.
- JILT, THE. Produced and distributed by Universal. Five reels. Released November 27, 1922. Cast: Ralph Graves, Matt Moore and Marguerite de la Motte. Director, Irving Cummings. A story of a blinded war hero whose girl turned him down.
- JOHN SMITH. Produced by Selznick. Distributed by Select. Seven reels. Released June 10, 1922. Star, Eugene O'Brien. Director, Victor Heerman. Comedy drama of an ex-convict who made good.
- JUNE MADNESS. Produced and distributed by Metro. Six reels. Released October 23, 1922. Star, Viola Dana. Director, Harry Beaumont. Society comedy-drama.
- JUST LIKE A WOMAN. Produced and distributed by Hodkinson. Five reels. Released March, 1923. Cast: Marguerite de la Motte, Ralph Graves and George Fawcett. Directors: Scott Beal and Hugh McClung. Domestic comedy-drama.
- JUST TONY. Produced and distributed by Fox. Six reels. Released August 20, 1922. Star, Tom Mix. Director, Lynn F. Reynolds. Western melodrama with Tom Mix's horse in the leading rôle.
- KENTUCKY DERBY, THE. Produced and distributed by Uni-

- versal. Six reels. Released December 4, 1922. Star, Reginald Denny. Director, King Baggot. Race-track melodrama.
- KICK-BACK, THE. Produced by R-C Pictures. Distributed by Film Booking Offices. Six reels. Released September 3, 1922. Star, Harry Carey. Director, Val Paul. Western melodrama.
- KICK IN. Produced by George Fitzmaurice. Distributed by Paramount. Eight reels. Released January 1, 1923. Cast: Betty Compson, Bert Lytell and May McAvoy. Director, George Fitzmaurice. Crook melodrama.
- KINDLED COURAGE. Produced and distributed by Universal. Released January 8, 1923. Five reels. Star, Edward "Hoot" Gibson. Director, William Worthington. More Western melodrama.
- KINGDOM WITHIN, THE. Produced by Victor Schertzinger. Distributed by Hodkinson. Seven reels. Released December 24, 1922. Star, Pauline Starke. Director, Victor Schertzinger. Melodrama of the great north woods.
- LADDER JINX, THE. Produced and distributed by Vitagraph. Released August 20, 1922. Six reels. Cast: Tully Marshall, Otis Harlan, Edward Horton and Margaret Landis. Director, Jess Robbins. Fantastic comedy based on the tyranny of superstition.
- LADIES' MAN, A. Produced by Hunt Stromberg Productions. Distributed by Metro. Three reels. Released August 15, 1922. Star, Bull Montana. Director, Hunt Stromberg. A story of a kindly roughneck.
- LAMP IN THE DESERT. Produced and distributed by C. B. C-S. R. Five reels. Released March, 1923. Star, Gladys Jennings. Western melodrama.
- LAST HOUR, THE. Produced and distributed by Mastodon Films, Inc. Seven reels. Released January 1, 1923. Cast: Milton Sills and Carmel Myers. Director, Edward Sloman. Crook melodrama.
- LAVENDER BATH LADY, THE. Produced and distributed by Universal. Five reels. Released November 13, 1922. Star, Gladys Walton. Director, King Baggot. A story of a shop-girl who tried to break into society.
- LAW HUSTLERS, THE. Produced and distributed by Arrow. Five reels. Released April, 1923. Star, William Fairbanks. Director, Lewis King. Western melodrama.
- LEOPARDESS, THE. Produced and distributed by Paramount. Six reels. Released March, 1923. Star, Alice Brady. Director, Henry Kolker. South Sea melodrama.
- LIGHT IN THE DARK, THE. Produced by Hope Hampton Productions, Inc. Distributed by Associated First National. Six reels. Released October, 1922. Star, Hope Hampton. Director, Clarence L. Brown. Society drama with an allegorical note.

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- LIGHTS OF NEW YORK. Produced and distributed by Fox. Six reels. Released November 12, 1922. Star, Marc MacDermott. Director, Charles J. Brabin. Crook melodrama of New York night life.
- LIGHTS OF THE DESERT. Produced and distributed by Fox. Five reels. Released June 11, 1922. Star, Shirley Mason. Director, Harry Beaumont. Comedy-drama of the Nevada desert.
- LION'S MOUSE, THE. Produced and distributed by Hodkinson. Five reels. Released March, 1923. Stars: Windham Standing and Mae Marsh. Director, Oscar Apfel.
- LITTLE CHURCH AROUND THE CORNER. Produced and distributed by Warner Brothers-S. R. Seven reels. Released March, 1923. Star, Claire Windsor. Director, Wm. A. Seiter. Melodrama and religion in the coal fields.
- LITTLE RED SCHOOLHOUSE. Produced and distributed by Arrow. Six reels. Released May, 1923. Cast: Martha Mansfield, E. K. Lincoln and E. Breese. Director, John G. Adolphi. Rural drama.
- LITTLE WILDCAT. Produced and distributed by Vitagraph. Five reels. Released November 1, 1922. Star, Alice Calhoun. Director, David Devar. Story of a poor girl who marries a judge.
- LOADED DOOR, THE. Produced and distributed by Universal. Five reels. Released August 14, 1922. Star, Hoot Gibson. Director, Harry A. Pollard. Western melodrama.
- LONE HAND, THE. Produced and distributed by Universal. Five reels. Released October 16, 1922. Star, Hoot Gibson. Director, Reaves Mason. Another Western melodrama.
- LONE HORSEMAN, THE. Produced by A. B. Maescher Productions. Distributed by Arrow Film Corporation. Five reels. Released January 1, 1923. Cast: Jack Perrin and Josephine Hill. Director, Fred Caldwell. Still another Western melodrama.
- LONELY ROAD, THE. Produced by B. P. Schulberg. Distributed by First National. Six reels. Released May, 1923. Star, Katherine MacDonald. Director, Victor Schertzinger. Society drama.
- LONG CHANCE, THE. Produced and distributed by Universal. Five reels. Released October 2, 1922. Stars: Henry Walthall, Ralph Graves and Marjorie Daw. Director, Jack Conway. Melodrama of the mining country.
- LOOK YOUR BEST. Produced and distributed by Goldwyn. Six reels. Released February 18, 1923. Cast: Colleen Moore and Antonio Moreno. Director, Rupert Hughes. Story of a chorus girl who tried to keep thin.
- LORNA DOONE. Produced by Maurice Tourneur. Distributed by Associated First National. Seven reels. Released October, 1922.

- Star, Madge Bellamy. Director, Maurice Tourneur. Blackmore's story of banditry in old England.
- LOST AND FOUND. Produced and distributed by Goldwyn. Seven reels. Released March, 1923. Stars: Antonio Moreno and Pauline Starke. Director, Raoul Walsh. Melodrama of the South Seas.
- LOST IN A BIG CITY. Produced by Blazed Trail Productions. Distributed by Arrow. Seven reels. Released April, 1923. Star, John Lowell. Director, George Irving. Metropolitan melodrama.
- LOVEBOUND. Produced and distributed by Fox. Five reels. Released April, 1923. Star, Shirley Mason. Director, Henry Otto.
- LOVE GAMBLER, THE. Produced and distributed by Fox. Five reels. Released November 12, 1922. Star, John Gilbert. Director, Joseph Franz. Western melodrama.
- LOVE IN THE DARK. Produced and distributed by Metro. Six reels. Released December 11, 1922. Star, Viola Dana. Director, Harry Beaumont. Crook comedy-drama.
- LOVE IS AN AWFUL THING. Produced and distributed by Selznick. Seven reels. Released September 15, 1922. Star, Owen Moore. Director, Victor Heerman. Broad farce about a young man who was burned by an old flame.
- LOVE LETTER, THE. Produced and distributed by Universal. Five reels. Released February 12, 1922. Star, Gladys Walton. Director, King Baggot. Crook melodrama.
- LOVES OF PHARAOH. Produced by Ernst Lubitsch. Distributed by Paramount. Eight reels. Released, August 28, 1922. Cast: Emil Jannings, Dagny Servaes and Henry Liedtke. Director, Ernst Lubitsch. Spectacular drama of ancient Egypt.
- LOVE'S REDEMPTION. Produced by Eugene V. Brewster. Distributed by C. C. Pictures, Inc. Five reels. Released September 28, 1922. Cast: Blanche McGarity and Anetha Getwell. Director, Eugene V. Brewster. Society melodrama.
- LUCK. Produced by C. C. Burr. Distributed by Mastodon-S. R. Seven reels. Released March, 1923. Star, Johnny Hines. Melodramatic farce.
- MAD LOVE. Produced and distributed by Goldwyn. Six reels. Released March, 1923. Star, Pola Negri. Director, Dimitri Buchowetski. Good love and bad in Paris.
- MADNESS OF YOUTH. Produced and distributed by Fox. Six reels. Released April, 1923. Star, John Gilbert. Director, Jerome Storm. Society drama.
- MAKING A MAN. Produced by Famous Players-Lasky. Distributed by Paramount. Six reels. Released January 22, 1923. Star, Jack Holt. Director, Joseph Henabery. A story of a weakling in California, who finds strength in New York.

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- MAN ALONE, THE.** Produced by Motion Picture Utility Company. Distributed by Anchor Film Distributors. Five reels. Released February 1, 1923. Star, Hobart Bosworth. Director, William H. Clifford. Melodrama of the high seas.
- MAN AND THE MOMENT, THE.** Distributed by Playgoers Pictures. Five reels. Released November 5, 1922. Cast: Hayford Hobbs and Minora Thew. Red-hot love story by Elinor Glyn.
- MAN AND WIFE.** Produced and distributed by Arrow. Five reels. Released March, 1923. Cast: Robert Elliott and Norma Shearer. Director, John T. McCutcheon. Domestic drama.
- MAN FROM GLENGARRY, THE.** Produced and distributed by Hodkinson. Five reels. Released May, 1923. Cast: Anders Randolph, Marian Swayne and Werner P. Richmond. Director, Henry McRae. Melodrama of the great north woods.
- MAN FROM BEYOND, THE.** Produced by Houdini Pictures Corporation. Distributed by State Rights. Seven reels. Released August 20, 1922. Star, Harry Houdini. Director, Burton King. Mystery melodrama of a man who was frozen in a cake of ice for one hundred years.
- MAN FROM TEN STRIKE.** Produced and distributed by Principal Pictures. Six reels. Released April, 1923. Star, Guy Bates Post. Another melodrama of the great north woods.
- MAN SHE BROUGHT BACK, THE.** Produced by Charles Miller Productions, Inc. Distributed by Playgoers. Five reels. Released September 24, 1922. Cast: Earle Fox, Doris Miller and Frank Losee. Director, Charles Miller. Melodrama of the Northwest Mounted Police.
- MAN'S SIZE.** Produced and distributed by Fox. Five reels. Released January 21, 1923. Star, William Russell. Director, Howard M. Mitchell. Northwestern melodrama.
- MANSLAUGHTER.** Produced by Cecil B. de Mille. Distributed by Paramount. Ten reels. Released September 24, 1922. Cast: Tomas Meighan, Leatrice Joy and Lois Wilson. Director, Cecil B. de Mille. Story of a wild girl who found salvation in jail.
- MAN UNCONQUERABLE, THE.** Produced by Famous Players-Lasky. Distributed by Paramount. Six reels. Released July 2, 1922. Star, Jack Holt. Director, Joseph Henabery. Melodramatic adventures of pearl fishers in the South Seas.
- MAN WANTED.** Produced by Herbert L. Steiner. Distributed by C. C. Pictures, Inc. Five reels. Released October 13, 1922. Star: Arthur Housman, with Frank Losee and Flora Finch. Director, Jack Dillon. Comedy-drama of a rich youth who started at the bottom.
- MAN WHO PLAYED GOD, THE.** Produced by Distinctive Pictures. Distributed by United Artists. Six reels. Released October 1, 1922. Star, George Arliss. Director, Harmon Weight. Story of a man who lost his hearing and found his soul.

- MAN WHO SAW TOMORROW, THE. Produced by Famous Players-Lasky. Distributed by Paramount. Seven reels. Released November 5, 1922. Star, Thomas Meighan, supported by Leatrice Joy. Director, Alfred E. Greene. Fantastic story of an English officer who looked into the future.
- MAN WHO WAITED, THE. Produced by Jacob Wilk. Distributed by Playgoers Pictures. Five reels. Released November 19, 1922. Star, Frank Braidwood. Director, Edward I. Luddy. Western melodrama.
- MARRIAGE CHANCE, THE. Produced by Hampton Del Ruth. Distributed by American Releasing Corporation. Six reels. Released December 10, 1922. Cast: Alta Allen, Milton Sills and Henry B. Walthall. Director, Hampton Del Ruth. Mystery melodrama which turns out to be a dream.
- MARRIED FLAPPER, THE. Produced and distributed by Universal. Five reels. Released July 31, 1922. Star, Marie Prevost. Director, Stuart Paton. Story of a frivolous wife.
- MARRIED PEOPLE. Produced by Hugo Ballin Productions, Inc. Distributed by Hodkinson. Six reels. Released September 17, 1922. Star, Mabel Ballin. Director, Hugo Ballin. Domestic drama which is straightened out by an adopted child.
- MARSHALL OF MONEYMINT, THE. Produced by Ben Wilson Productions. Distributed by Arrow. Five reels. Released June 14, 1922. Star, Jack Hoxie. Director, Ben Wilson. Western melodrama.
- MASQUERADER, THE. Produced by Richard Walton Tully. Distributed by Associated First National. Eight reels. Released August 14, 1922. Star, Guy Bates Post. Director, James Young. Drama of English political life with the star in a dual rôle.
- MIDNIGHT GUEST, THE. Produced and distributed by Universal. Five reels. Released March, 1923. Star, Grace Darmond. Director, George Archainbaud. Mystery melodrama.
- MIGHTY LAK' A ROSE. Produced by Edwin Carewe. Distributed by Associated First National. Nine reels. Released February, 1923. Cast: Dorothy Mackaill and James Rennie. Director, Edward Carewe. Story of a blind girl who reformed a gang of crooks with her violin.
- MILADY. Produced by Henri Diamant-Berger. Distributed by American Releasing Corporation. Eight reels. Released January 7, 1923. Cast: Aime Simon Girard and Claude Merelle. Director, Henri Diamant-Berger. Sequel to "The Three Musketeers."
- MIND OVER MOTOR. Produced by Ward Lascelle. Distributed by Principal Pictures Corporation. Five reels. Released January 15, 1923. Cast: Trixie Friganza and Ralph Graves. Director, Ward Lascelle. Comic melodrama about an automobile race.

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- MINNIE.** Produced by Marshall Neilan. Distributed by Associated First National. Seven reels. Released December, 1922. Cast: Leatrice Joy and Matt Moore. Directors: Marshall Neilan and Frank Urson. Story of a wallflower who was made beautiful.
- MISSING MILLIONS.** Produced by Famous Players-Lasky. Distributed by Paramount. Six reels. Released January 22, 1923. Star, Alice Brady. Director, Joseph Henabery. Crook melodrama in a Wall Street setting.
- MIXED FACES.** Produced and distributed by Fox. Five reels. Released October 22, 1922. Star, William Russell. Director, Rowland V. Lee. Melodrama of mistaken identity.
- MODERN MARRIAGE.** Produced by F. X. B. Productions. Distributed by American Releasing Corporation. Seven reels. Released February 27, 1923. Stars: Francis X. Bushman and Beverly Bayne. Director, Lawrence Windom. Mystery melodrama with a moral theme.
- MONEY, MONEY, MONEY.** Produced by Preferred Pictures, Inc. Distributed by Associated First National. Six reels. Released January, 1923. Star, Katherine MacDonald. Director, Tom Forman. Society drama of snobbery in a small town.
- MONTE CRISTO.** Produced and distributed by Fox. Ten reels. Released September 3, 1922. Cast: John Gilbert, Robert McKim and Gaston Glass. Director, Emmett J. Flynn. Dumas' romantic story of the man who came back.
- MOONSHINE VALLEY.** Produced and distributed by Fox. Five reels. Released August 27, 1922. Star, William Farnum. Director, Herbert Brenon. Western melodrama.
- MORE TO BE PITIED THAN SCORNED.** Produced by Waldorf Productions. Distributed by C. B. C. Film Sales Corporation. Six reels. Released August 20, 1922. Cast: Alice Lake, Rosemary Theby, J. Frank Glendon, Philo McCullough. Director, Edward LeSaint. Heart interest drama of the theatrical world.
- MR. BILLINGS SPENDS HIS DIME.** Produced and distributed by Paramount. Six reels. Released March, 1923. Star, Walter Hiers. Director, Wesley Ruggles. Melodramatic farce in South America.
- MR. BINGLE.** Produced by S. A. Picture Corp. Distributed by Producers' Security Corporation. Five reels. Released August 20, 1922. Star, Maclyn Arbuckle. Director, Leopold Wharton. Story of a long-suffering bookkeeper.
- MR. POTTER OF TEXAS.** Produced by S. A. Picture Corporation. Distributed by Producers' Security Corporation. Five reels. Released June 15, 1922. Star, Maclyn Arbuckle. Director, Leopold Wharton. Comedy-drama about a man who makes a fortune in oil.

- MY AMERICAN WIFE.** Produced by Famous Players-Lasky. Distributed by Paramount. Seven reels. Released February 11, 1923. Star, Gloria Swanson. Director, Sam Wood. An American girl in Buenos Aires.
- MY DAD.** Produced by Clifford Smith. Distributed by Film Booking Offices. Five reels. Released July 23, 1922. Star, Johnny Walker. Director, Clifford Smith. Northwestern melodrama.
- MY FRIEND THE DEVIL.** Produced and distributed by Fox. Ten reels. Released November 19, 1922. Cast: Charles Richman and Barbara Castleton. Director, Harry Millarde. Story of an atheist.
- MY WILD IRISH ROSE.** Produced and distributed by Vitagraph. Seven reels. Released August 30, 1922. Cast: Pat O'Malley, Pauline Starke and Richard "Mickey" Daniels. Director, David Smith. Old-fashioned Irish melodrama.
- NANOOK OF THE NORTH.** Produced by Revillon Freres. Distributed by Pathé. Six reels. Released June 11, 1922. Eskimo Cast. Director, Robert J. Flaherty. The lives of the Eskimos.
- NE'ER DO WELL, THE.** Produced and distributed by Paramount. Seven reels. Released May, 1923. Star, Thomas Meighan. Director, Al Green. An American wastrel in Panama.
- NERO.** Produced and distributed by Fox. Twelve reels. Released September 17, 1922. Cast: Jacques Gretillat, Violet Mersereau and special cast. Director, J. Gordon Edwards. Spectacular melodrama of Roman decadence.
- NEW TEACHER, THE.** Produced and distributed by Fox. Five reels. Released August 20, 1922. Star, Shirley Mason. Director, Joseph Franz. Story of a society girl who becomes a school teacher.
- NICE PEOPLE.** Produced by William de Mille. Distributed by Paramount. Seven reels. Released September 3, 1922. Cast: Wallace Reid, Bebe Daniels, Conrad Nagel and Julia Faye. Director, William de Mille. A discussion of the younger generation.
- NIGHT LIFE IN HOLLYWOOD.** Produced by A. B. Maescher Productions. Distributed by Arrow Film Corporation. Seven reels. Released November 15, 1922. Cast: Frank Glenden, Josephine Hill and Gale Henry. Directors: Fred Caldwell and Jack Pratt. Wild melodrama in the film capital.
- NINETY AND NINE, THE.** Produced and distributed by Vitagraph. Seven reels. Cast: Colleen Moore, Warner Baxter and Gertrude Astor. Director, David Smith. Railroad melodrama.
- NOBODY'S BRIDE.** Produced and distributed by Universal. Five reels. Released April, 1923. Star, Herbert Rawlinson. Director, Herbert Blache. Domestic comedy-drama.
- NOBODY'S MONEY.** Produced by Famous Players-Lasky. Distributed by Paramount. Six reels. Released February 18, 1923.

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- Star, Jack Holt. Director, Wallace Worsley. Story of a man who returned home and cleaned up the town.
- NOISE IN NEWBORO, A.** Produced and distributed by Metro. Six reels. Released March, 1923. Star, Viola Dana. Director, Harry Beaumont. Comedy-drama.
- NOTORIETY.** Produced and distributed by L. Lawrence Weber and Bobby North. Eight reels. Released November, 1922. Cast: Maurine Powers, Mary Alden and Rod LaRocque. Director, Will Nigh. Story of a girl who wanted to land on the front page.
- NO TRESPASSING.** Produced by Holtre Productions. Distributed by Hodkinson. Eight reels. Released June 11, 1922. Star, Irene Castle. Director, Edwin L. Hollywood. Romantic drama in a seacoast town.
- NTH COMMANDMENT, THE.** Produced by Cosmopolitan. Distributed by Paramount. Seven reels. Released March, 1923. Star, Colleen Moore. Director, Frank Borzage. Story of a struggling shop girl.
- OLD HOMESTEAD, THE.** Produced by Famous Players-Lasky. Distributed by Paramount. Eight reels. Released October 8, 1922. Cast: Theodore Roberts, George Fawcett, T. Roy Barnes, Harrison Ford and Fritzi Ridgway. Director, James Cruze. Heart interest in the old farm.
- OATHBOUND.** Produced and distributed by Fox. Five reels. Released August 13, 1922. Star, Dustin Farnum. Director, Bernard J. Durning. Crook melodrama.
- OLIVER TWIST.** Produced by Jackie Coogan Productions. Distributed by Associated First National. Eight reels. Released November, 1922. Star, Jackie Coogan. Director, Frank Lloyd. Dickens's story of an orphan child in London. (See page 31.)
- OLD SWEETHEART OF MINE.** Produced and distributed by Metro. Six reels. Released April, 1923. Stars: Elliott Dexter and Helen Jerome Eddy. Director, Harry Garson. Home life pathos and drama.
- OMAR THE TENTMAKER.** Produced by Richard Walton Tully. Distributed by Associated First National. Released December, 1922. Nine reels. Star, Guy Bates Post. Director, James Young. Mild melodrama in Old Bagdad.
- ONE CLEAR CALL.** Produced by John M. Stahl-Louis B. Mayer. Distributed by Associated First National. Eight reels. Released June, 1922. Cast: Milton Sills, Claire Windsor, Henry B. Walthall and Irene Rich. Director, John M. Stahl. The story of a bad man who did the right thing.
- ONE-EIGHTH APACHE.** Produced by Berwillia Film Corporation. Distributed by Arrow. Six reels. Released July 15, 1922. Stars: Roy Stewart and Kathleen Kirkham. Director, Ben Wilson. Story of a man with Indian blood.

- ONE EXCITING NIGHT. Produced by D. W. Griffith. Distributed by United Artists. Eleven reels. Released December 24, 1922. All star cast. Director, D. W. Griffith. Mystery melodrama in a Southern home.
- ONE MILLION IN JEWELS. Produced by William B. Brush. Distributed by American Releasing Corporation. Six reels. Released February 4, 1923. Cast: J. P. McGowan, Helen Holmes and Elinor Fair. Director, J. P. McGowan. Crook melodrama.
- ONE NIGHT IN PARIS. Produced in France. Distributed by Playgoers Pictures. Five reels. Released October 8, 1922. French cast. Story of a Parisian male vamp.
- ONE STOLEN NIGHT. Produced and distributed by Vitagraph. Five reels. Released January, 1923. Star, Alice Calhoun. Director, Robert Ensminger. Drama of the great, throbbing desert.
- ONE WEEK OF LOVE. Produced and distributed by Selznick. Seven reels. Released November, 1922. Stars: Elaine Hammerstein and Conway Tearle. Director, George Archainbaud. Hot love in the Mexican mountains.
- ONE WONDERFUL NIGHT. Produced and distributed by Universal. Five reels. Released December 18, 1922. Star, Herbert Rawlinson. Director, Stuart Paton. Mystery melodrama.
- ONLY A SHOPGIRL. Produced and distributed by C. B. C. Film Sales Corporation. Seven reels. Released December, 1922. All star cast. Director, Edward J. LeSaint. The story of a returned convict who saves his sister from an unspeakable fate.
- ON THE HIGH SEAS. Produced by Famous Players-Lasky. Distributed by Paramount. Six reels. Released November 5, 1922. Cast: Dorothy Dalton and Jack Holt. Director, Irvin Willat. Melodramatic comedy on shipboard.
- ORPHAN SALLY. Produced by New Superior Productions, Inc. Distributed by Lee-Bradford Corporation. Five reels. Released December, 1922. Cast: Flora Finch, Margaret Beecher and Sidney Mason. Director, Edward L. Hemmer. Story of a girl who visits Broadway.
- OUR LEADING CITIZEN. Produced by Famous Players-Lasky. Distributed by Paramount. Seven reels. Released June 18, 1922. Star, Thomas Meighan. Director, Alfred E. Green. A story of a small-town hero who is dragged into politics. (See page 93.)
- OUTCAST. Produced by Famous Players-Lasky. Distributed by Paramount. Eight reels. Released December 11, 1922. Star, Elsie Ferguson. Director, Chet Withey. Drama of a street walker who makes good.
- OUTLAWS OF THE SEA. Distributed by American Releasing Corporation. Released March, 1923. Five reels. Star, Marguerite Courtot. Director, John O. Key. Maritime melodrama.
- OUT OF THE SILENT NORTH. Produced and distributed by

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- Universal. Five reels. Released June 19, 1922. Star, Frank Mayo. Director, William Worthington. Northwestern melodrama.
- OVER THE BORDER.** Produced and distributed by Paramount. Seven reels. Cast: Betty Compson and Tom Moore. Director, Penrhyn Stanlaws. Rum-runners on the Canadian frontier.
- PAID BACK.** Produced and distributed by Universal. Five reels. Released August 28, 1922. Star, Gladys Brockwell. Director, Irving Cummings. Story of a young wife who runs away to the South Seas.
- PALS OF THE WEST.** Produced by Film Art Productions. Distributed by C. C. Pictures, Inc. Five reels. Released October 3, 1922. Cast: R. Lee Hill, William A. Lowrey and Esther Ralston. Western melodrama.
- PASSIONATE FRIENDS, THE.** Produced by George H. Davis. Distributed by C. B. C. Film Sales Corporation. Six reels. Released February 15, 1923. H. G. Wells's drama of married life.
- PAUPER MILLIONAIRE, A.** Produced by Frank H. Crane. Distributed by Playgoers Pictures. Five reels. Released February 11, 1923. Stars: Katherine Blair and C. M. Hallerd. Director, Frank H. Crane. Story of a father who tried to interrupt his son's marriage.
- PAWNED.** Produced by J. Parker Reed, Jr. Distributed by Selznick Distributing Corporation. Five reels. Released November, 1922. Star, Tom Moore. Director, Irvin Willat. Melodrama of a young American stranded in the South Seas.
- PAWN TICKET 210.** Produced and distributed by Fox. Five reels. Released December 24, 1922. Star, Shirley Mason. Director, Scott Dunlap. Story of a baby who was pawned.
- PEACEFUL PETERS.** Produced by Ben Wilson Productions. Distributed by Arrow Film Corporation. Five reels. Released October 15, 1922. Star, William Fairbanks. Director, Lewis King. Western melodrama.
- PEG O' MY HEART.** Produced and distributed by Metro. Released December 18, 1922. Six reels. Star, Laurette Taylor. Director, King Vidor. Story of a little Irish girl in an English home. (See page 45.)
- PILGRIM, THE.** Distributed by First National. Four reels. Released March, 1923. Star, Charles Chaplin. Director and producer, Charles Chaplin. Broad comedy of a convict, disguised as a minister. (See page 59.)
- PINK GODS.** Produced by Penrhyn Stanlaws. Distributed by Paramount. Eight reels. Released October 1, 1922. Cast: Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Raymond Hatton. Director, Penrhyn Stanlaws. Melodrama of the Kimberley diamond mines.

- PLAYTHING OF AN EMPEROR, THE. Produced by Terra Productions Company. Distributed by J. A. Levinson. Six reels. Released January 5, 1923. Cast: Rudolph Lettinger and Marjorie Verlaïne. Director, Arthur Rippert. Costume drama of the Napoleonic age.
- POOR MEN'S WIVES. Produced by Preferred Pictures, Inc. Distributed by Al Lichtman Corporation. Seven reels. Released January 5, 1923. Stars: Barbara la Marr, David Butler, Richard Tucker, Betty Francisco and Zasu Pitts. Director, Louis Gasnier. Drama of two girls who married into different layers of society.
- POWER DIVINE, THE. Produced and distributed by Independent Pictures. Five reels. Released May, 1923.
- POWER OF A LIE, THE. Produced and distributed by Universal. Five reels. Released January 29, 1923. All-star cast. Director, George Archainbaud. Melodrama based on a slight misunderstanding.
- PRIDE OF PALOMAR, THE. Produced by Cosmopolitan Productions. Distributed by Paramount. Eight reels. Released November 26, 1922. Cast: Marjorie Daw and Forrest Stanley. Director, Frank Borzage. Japanese influence in Mexico.
- PRINCE AND THE PAUPER, THE. Produced by Alexander Kardo. Distributed by American Releasing Corporation. Seven reels. Released December 17, 1922. Star, Tibi Lubin. Director, Alexander Kardo. Costume drama, adapted from Mark Twain's novel.
- PRISONER, THE. Produced and distributed by Universal. Five reels. Released February 26, 1923. Star, Herbert Rawlinson. Director, Jack Conway. Romantic melodrama in an Austrian setting.
- PRISONER OF ZENDA, THE. Produced by Rex Ingram. Eight reels. Released September 11, 1922. All-star cast. Director, Rex Ingram. Anthony Hope's story of a man who played king. (See page 19.)
- PRODIGAL DAUGHTERS. Produced and distributed by Paramount. Six reels. Released April, 1923. Star, Gloria Swanson. Director, Sam Wood. A tale of the jazz age.
- PROOF OF INNOCENCE. Produced by Casco Productions, Inc. Distributed by American Releasing. Six reels. Released July 16, 1922. Star, Louise Du Pré. Director, B. C. Rule. Drama of life in New York's Bohemian district.
- PUTTING IT OVER. Produced by Phil Goldstone. Distributed by State Rights. Five reels. Released June 1, 1922. Star, Richard Talmadge. Director, Grover Jones. Political comedy-drama.
- QUEEN OF THE MOULIN ROUGE. Produced by Pyramid Pictures, Inc. Distributed by American Releasing Corporation. Seven reels. Released September 10, 1922. Star, Martha Mans-

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- field. Director, Ray C. Smallwood. Parisian-Apache melodrama.
- QUICKSANDS.** Produced by Howard Hawks. Distributed by American Releasing. Seven reels. Released February 28, 1923. Cast: Helene Chadwick and Richard Dix. Director, Jack Conway. Melodrama of dope smugglers on the Mexican border.
- QUINCY ADAMS SAWYER.** Produced by Metro-SL Productions. Distributed by Metro. Six reels. Released December 4, 1922. All-star cast. Director, Clarence G. Badger. Rural melodrama.
- RACING HEARTS.** Produced and distributed by Paramount. Six reels. Released March, 1923. Star, Agnes Ayres. Director, Paul Powell. Comedy-drama which culminates in an automobile race.
- RAGGED EDGE, THE.** Produced and distributed by Goldwyn. Seven reels. Released May, 1923. Stars: Alfred Lunt and Mimi Palmeri. Director, Harmon Weight. Melodrama of the South Seas.
- RAGS TO RICHES.** Produced by Harry Rapf. Distributed by Warner Brothers. Seven reels. Released October 7, 1922. Star, Wesley Barry. Director, Wallace Worsley. Story of a boy who falls in with a gang of thieves.
- REFUGE.** Produced by B. P. Schulberg. Distributed by First National. Six reels. Released March, 1923. Star, Katherine MacDonald. Director, Victor Schertzinger. Society drama.
- REMEMBRANCE.** Produced and distributed by Goldwyn. Six reels. Released October 8, 1922. Cast: Claude Gillingwater, Patsy Ruth Miller and Cullen Landis. Director, Rupert Hughes. Story of the troubles of an old father. (See page 96.)
- REMITTANCE WOMAN, THE.** Produced and distributed by Film Booking Offices. Seven reels. Released May, 1923. Star, Ethel Clayton. Director, Wesley Ruggles. Society drama.
- RICH MEN'S WIVES.** Produced by Preferred Pictures, Inc. Distributed by Al Lichtman Corporation. Eight reels. Released September 15, 1922. Cast: House Peters and Claire Windsor. Director, Louis Gasnier. Story of hypocrisy in the fast set.
- RIDERS OF THE LAW.** Produced and distributed by Sunset Productions. Five reels. Released December 15, 1922. Star, Jack Hoxie. Director, Robert North Bradbury. Northwestern melodrama.
- RIDERS OF THE RANGE.** Produced by Art-O-Graf Film Company. Distributed by Truart Film Corporation. Five reels. Released February 15, 1923. Star, Edmund Cobb. Director, Otis B. Thayer. Western melodrama.
- RIDIN' WILD.** Produced and distributed by Universal. Five reels. Released November 20, 1922. Star, Edward "Hoot" Gibson. Director, Nat Ross. Another Western melodrama.
- RIP TIDE, THE.** Produced and distributed by Arrow. Six reels. Released May, 1923. Cast: Stuart Holmes, Rosemary Theby,

- J. Frank Glendon and Russell Simpson. Director, Jack Pratt.
- ROBIN HOOD. Produced by Fairbanks Pictures Corporation. Distributed by United Artists. Eleven reels. Released January 28, 1923. Star, Douglas Fairbanks. Director, Allan Dwan. Romantic costume drama of the First Crusade. (See page 37.)
- ROMANCE LAND. Produced and distributed by Fox. Four reels. Released February 11, 1923. Star, Tom Mix. Director, Edward Sedgwick. Burlesque Western melodrama.
- ROSE O' THE SEA. Produced by Louis B. Mayer. Distributed by Associated First National. Seven reels. Released July, 1922. Star, Anita Stewart. Director, Fred Niblo. Story of a girl who was washed up by the sea into New York society.
- ROUGH SHOD. Produced and distributed by Fox. Five reels. Released June 4, 1922. Star, Charles Jones. Director, Reeves Eason. Western melodrama.
- RUSTLE OF SILK, THE. Produced and distributed by Paramount. Seven reels. Released May, 1923. Stars: Betty Compson and Conway Tearle. Director, Herbert Brenon. Domestic drama which goes back into the eighteenth century.
- SAFETY LAST. Produced by Hal. E. Roach. Distributed by Pathé. Seven reels. Released April, 1923. Star, Harold Lloyd. Directors: Fred Newmeyer and Sam Taylor. Melodramatic comedy featuring a human fly. (See page 107.)
- SALOME. Produced by Malcolm Strauss Pictures Corporation. Distributed by George H. Wiley, Inc. Six reels. Released January 1, 1923. Cast: Diana Allen, Vincent Coleman and Christine Winthrop. Director, Malcolm Strauss. Another variation of the famous theme.
- SALOME. Produced by Nazimova Productions. Distributed by Allied Production and Distributing Corporation. Six reels. Released February 15, 1923. Star, Nazimova. Director, Charles Bryant. Fantastic adaptation of Wilde's play. (See page 103.)
- SALTY SAUNDERS. Produced by William Steiner. Distributed by William Steiner-S. R. Five reels. Released April, 1923. Star, Neal Hart.
- SCANDALOUS TONGUE. Distributed by Playgoers Pictures. Five reels. Released October 22, 1922. Star, Enid Bennett, with Fred Niblo. Director, Victor Schertzinger. Small-town melodrama.
- SCARLET CAR, THE. Produced and distributed by Universal. Five reels. Released January 15, 1923. Star, Herbert Rawlinson. Director, Stuart Paton. Drama of small-town politics.
- SCARS OF JEALOUSY. Produced by Thomas H. Ince. Distributed by First National. Six reels. Released March, 1923. Star, Frank Keenan. Director, Lambert Hillyer. Mountain melodrama.
- SECOND FIDDLE. Produced by Film Guild Productions. Dis-

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- tributed by Hodkinson. Six reels. Released January 7, 1923. Star, Glenn Hunter, with Mary Astor. Director, Frank Tuttle. Mixture of light comedy and heavy melodrama. (See page 100.)
- SECRET OF THE PUEBLO, THE.** Produced and distributed by William Steiner Productions. Five reels. Released February 15, 1923. Star and director, Neal Hart. Melodrama of the cliff-dwellers.
- SECRETS OF PARIS.** Produced by Whitman Bennett. Distributed by Mastodon Films, Inc. Seven reels. Released October 1, 1922. Cast: Lew Cody and Gladys Hulette. Director, Kenneth Webb. Night life in the French capital.
- SELF MADE MAN, A.** Produced and distributed by Fox. Five reels. Released June 25, 1922. Star, William Russell. Director, Rowland V. Lee. Farcical melodrama of a rich youth who makes his own way.
- SHADOWS.** Produced by Preferred Pictures, Inc. Distributed by Al Lichtman Corporation. Five reels. Released November 10, 1922. Star, Lon Chaney. Director, Tom Forman. Story of a Chinese laundry man in a hypocritical town. (See page 27.)
- SHERIFF OF SUN DOG, THE.** Produced by Ben Wilson Productions. Distributed by Arrow Film Corporation. Five reels. Released December 5, 1922. Star, William Fairbanks. Director, Ben Wilson. Western melodrama.
- SHERLOCK BROWN.** Produced and distributed by Metro. Six reels. Released June 26, 1922. Star, Bert Lytell. Director, Bayard Veiller. Burlesque detective story.
- SHERLOCK HOLMES.** Produced by F. J. Godsol. Distributed by Goldwyn. Released October 29, 1922. Nine reels. Star, John Barrymore. Director, Albert Parker. An adaptation of Conan Doyle's stories and William Gillette's play. (See page 97.)
- SHIRLEY OF THE CIRCUS.** Produced and distributed by Fox Film Corporation. Five reels. Released November 12, 1922. Star, Shirley Mason. Director, Rowland V. Lee. Circus melodrama.
- SHRIEK OF ARABY, THE.** Produced by Mack Sennett. Distributed by Allied Productions and Distributions. Five reels. Released March, 1923. Star, Ben Turpin. Director, F. Richard Jones. A burlesque of "The Sheik."
- SIGN OF THE ROSE, THE.** Produced by Harry Garson. Distributed by American Releasing Corporation. Seven reels. Released September 3, 1922. Star, George Beban. Director, Harry Garson. Heart interest in the Italian quarter.
- SILVER WINGS.** Produced and distributed by Fox. Nine reels. Released August 27, 1922. Star, Mary Carr. Directors: Edwin Carewe and Jack Ford. Drama of mother-love.
- SIN FLOOD, THE.** Produced and distributed by Goldwyn. Six reels. Released November 12, 1922. Cast: Helene Chadwick,

- Richard Dix and James Kirkwood. Director, Frank Lloyd. Drama of human hypocrisy. (See page 98.)
- SINGED WINGS. Produced by Penrhyn Stanlaws. Distributed by Paramount. Eight reels. Released December 18, 1922. Cast: Bebe Daniels and Conrad Nagel. Director, Penrhyn Stanlaws. Fantastic melodrama of a San Francisco cabaret girl.
- SINGLE HANDED. Produced and distributed by Universal. Five reels. Released March, 1923. Star, Hoot Gibson. Director, Edward Sedgwick. Western melodrama.
- SIREN CALL, THE. Produced by Famous Players-Lasky. Distributed by Paramount. Six reels. Released September 17, 1922. Cast: Dorothy Dalton, David Powell and Mitchell Lewis. Director, Irvin Willat. Northwestern melodrama.
- SISTER AGAINST SISTER. Produced by Unity Pictures, Inc. Distributed by Lee-Bradford Corporation. Released January, 1923. Five reels. Star, Marie Doro. Director, Herbert Brenon. Crook melodrama.
- SIXTY CENTS AN HOUR. Produced and distributed by Paramount. Six reels. Released May, 1923. Star, Walter Hiers. Director, Joseph Henabery. Farce-comedy, with a soda clerk in the leading rôle.
- SKIN DEEP. Produced by Thomas H. Ince. Distributed by Associated First National. Seven reels. Released September, 1922. Cast: Milton Sills, Florence Vidor and Marcia Manon. Director, Lambert Hillyer. Story of a crook who had his face changed.
- SLANDER THE WOMAN. Produced and distributed by First National. Six reels. Released April, 1923. Star, Dorothy Phillips. Director, Alan Holubar. Society melodrama.
- SLIM SHOULDERS. Produced by Tilford Cinema Studios. Distributed by Hodkinson. Seven reels. Released September 24, 1922. Star, Irene Castle. Director, Alan Crosland. Another society melodrama.
- SMILIN' ON. Produced and distributed by Sanford Productions. Five reels. Released March, 1923. Star, Pete Morrison.
- SMUDGE. Produced by Charles Ray Productions. Distributed by Associated First National. Five reels. Released June, 1922. Star, Charles Ray. Director, Charles Ray. Story of an orange ranch in California.
- SNITCHING HOUR, THE. Produced by Herbert L. Steiner. Distributed by Clark-Cornelius. Five reels. Released July 1, 1922. Star, Arthur Housman. Director, Alan Crosland. Crook comedy-melodrama.
- SNOW BRIDE, THE. Produced and distributed by Paramount. Six reels. Released April, 1923. Star, Alice Brady. Director, Henry Kolker. Northwestern melodrama.
- SNOWDRIFT. Produced and distributed by Fox. Five reels. Re-

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- leased April, 1923. Star, Charles Jones. Director, Scott Dunlap. More northwestern melodrama.
- SNOWSHOE TRAIL, THE.** Produced by Chester Bennett Productions. Distributed by Film Booking Offices. Six reels. Released September 17, 1922. Star, Jane Novak. Director, Chester Bennett. Still more northwestern melodrama.
- SOLOMON IN SOCIETY.** Produced by Cardinal Pictures Corporation. Distributed by American Releasing Corporation. Six reels. Released January 28, 1923. Star, William H. Strauss. Director, Lawrence C. Windom. Jewish comedy.
- SON OF THE DESERT, A.** Produced by F. W. Kraemer. Distributed by American Releasing Corporation. Five reels. Released February 11, 1923. Cast: Marin Sais and William Merrill McCormick. Director, William Merrill McCormick. Arabian drama.
- SONS OF THE WEST.** Produced and distributed by Aywon Film Corporation. Five reels. Released July, 1922. Special cast. Western melodrama.
- SO THIS IS ARIZONA.** Produced and distributed by W. M. Smith Productions. Six reels. Released December 1, 1922. Cast: Franklyn Farnum, Al Hart, Francis Ford and Shorty Hamilton. Director, Francis Ford. Western comedy-drama.
- SOUL OF THE BEAST.** Produced and distributed by Metro. Five reels. Released May, 1923. Star, Madge Bellamy. Director, John Griffith Wray. Circus melodrama, with an elephant in the leading rôle.
- SOULS FOR SALE.** Produced and distributed by Goldwyn. Eight reels. Released April, 1923. Cast: Eleanor Boardman, Richard Dix, Frank Mayo, Barbara la Marr and Mae Busch. Director, Rupert Hughes. An exposé of the insides of Hollywood.
- SOUTH OF SUVA.** Produced by Realart. Distributed by Paramount. Five reels. Released July 16, 1922. Star, Mary Miles Minter. Director, Frank Urson. South Sea melodrama.
- SPAWN OF THE DESERT.** Produced by Ben Wilson Productions. Distributed by Arrow Film Corporation. Six reels. Released January 10, 1923. Star, William Fairbanks. Director, Ben Wilson. Melodrama of the gold rush days.
- SPIDER AND THE ROSE, THE.** Produced by B. F. Zeidman. Distributed by Principal Pictures Corporation. Seven reels. Released February 15, 1923. Cast: Gaston Glass, Alice Lake, Louise Fazenda and Robert McKim. Director, Jack McDermott. Romantic drama of early California.
- STEPPING FAST.** Produced and distributed by Fox. Five reels. Released May, 1923. Star, Tom Mix. Director, Joseph Franz. Western comedy-drama.
- STORM, THE.** Produced and distributed by Universal. Eight reels. Released September 4, 1922. Cast: House Peters, Virginia Valli,

- Matt Moore and Josef Swickard. Director, Reginald Barker. Spectacular melodrama of the great north woods.
- STORM GIRL, THE.** Produced by New Era Productions. Distributed by Anchor Film Distributors. Six reels. Released November 1, 1922. Star, Peggy O'Day. Director, Francis Ford. Melodrama behind the scenes of a burlesque show.
- STORMSWEPT.** Produced by Robert Thornby Productions. Distributed by Film Booking Offices. Five reels. Released February 18, 1923. Stars: Wallace and Noah Beery. Director, Robert T. Thornby. Melodrama of the high seas.
- STRANGER OF THE HILLS, THE.** Produced by Farra Feature Productions. Distributed by Anchor Film Distributors. Four reels. Released November 1, 1922. Cast: Charles Farra, Ethel Ritchie and Edward Coxen. Director, Bruce Mitchell. Western melodrama.
- STRANGERS' BANQUET, THE.** Produced by Marshall Neilan. Distributed by Goldwyn. Seven reels. Released December 31, 1922. All-star cast. Director, Marshall Neilan. A discussion of the capital and labor problem.
- STREETS OF NEW YORK, THE.** Produced by State Pictures Corporation. Distributed by Arrow Film Corporation. Seven reels. Released, November 15, 1922. Cast: Barbara Castleton, Edward Earle, Anders Randolph and Dorothy Mackaill. Melodrama of night life in the great city.
- STROKE OF MIDNIGHT, THE.** Produced by Swedish Biograph. Distributed by Metro. Six reels. Released July 26, 1922. Star and director, Victor Seastrom. Fantastic drama of a drunkard's regeneration.
- SUCCESS.** Produced and distributed by Metro. Six reels. Released March, 1923. Star, Brandon Tynan. Drama of a returned jailbird.
- SUNKEN ROCKS.** Produced and distributed by Burr Nickle Productions. Five reels. Released May, 1923. Star, Alma Taylor.
- SUNSHINE TRAIL, THE.** Produced by Thomas H. Ince. Distributed by First National. Five reels. Released April, 1923. Star, Douglas MacLean. Director, James W. Horne. Western comedy-drama.
- SUPER-SEX, THE.** Produced by P. H. Burke. Distributed by American Releasing Corporation. Six reels. Released November 19, 1922. Star, Robert Gordon. Director, Lambert Hillyer. Romantic comedy in a business setting.
- SUPERSTITION.** Produced by Allan Dwan. Distributed by Lee-Bradford Corporation. Five reels. Released November, 1922. Cast: Jack Devereaux, Veta Searle and Stafford Windsor. Director, Allan Dwan. Melodramatic farce based on the influence of superstition.
- SUPREME PASSION, THE.** Produced by Robert W. Priest. Dis-

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- tributed by Playgoers Pictures. Six reels. Released February 25, 1923. Cast: Florence Dixon and Robert Adams. Director, Samuel Bradley. Comedy-drama played in Ireland and New York City.
- SURE-FIRE FLINT.** Produced by Mastodon Films. Distributed by Affiliated Distributors. Six reels. Released August 25, 1922. Star, Johnny Hines. Director, Dell Henderson. Melodramatic farce with a taxi driver for a hero.
- SUZANNA.** Produced by Mack Sennett. Distributed by Allied Productions and Distributing Corporation. Eight reels. Released February 15, 1923. Star, Mabel Normand. Director, F. Richard Jones. Romantic comedy of old California.
- TABLE TOP RANCH.** Produced and distributed by William Steiner Productions. Five reels. Released July, 1922. Star, Neal Hart. Director, Paul Hurst. Western melodrama.
- TAILOR MADE MAN, A.** Produced by Charles Ray Productions. Distributed by United Artists. Nine reels. Released October 15, 1922. Star, Charles Ray. Director Joseph DeGrasse. Comedy of a tailor's assistant who breaks into society.
- TANSY.** Produced and distributed by Burr Nickle Productions. Five reels. Released April, 1923.
- TEMPORARY MARRIAGE.** Produced by Sacramento. Distributed by Principal Pictures. Six reels. Released April, 1923. Cast: Kenneth Harlan and Mildred Davis. Director, Lambert Hillier. Society drama with a heavy problem.
- TEMPTATION.** Produced and distributed by C. B. C.-S. R. Six reels. Released March, 1923. Cast: Bryant Washburn and Eva Novak. Director, Ed. J. LeSaint.
- TENTS OF ALLAH.** Produced by Encore Films. Distributed by Associated Exhibitors. Seven reels. Released March, 1923. Stars: Monte Blue and Mary Alden. Director, Charles A. Logue. Desert drama.
- TESS OF THE STORM COUNTRY.** Produced by Mary Pickford Company. Distributed by United Artists. Ten reels. Released November 12, 1922. Star, Mary Pickford. Director, John S. Robertson. Revival of the story of a little girl in a fishing village.
- TEXAS.** Produced by Phil Goldstone Productions. Distributed by State Rights. Five reels. Released June 1, 1922. Star, Franklyn Farnum. Director, William Bertram. Western melodrama.
- THAT WOMAN.** Produced by F. C. Mims. Distributed by American Releasing Corporation. Six reels. Released December 31, 1922. Star, Catherine Calvert. Director, Harry O. Hoyt. Society drama.
- THELMA.** Produced by Chester Bennett Productions. Distributed by Film Booking Offices. Seven reels. Released November

- 26, 1922. Star, Jane Novak. Director, Chester Bennett. Story of a Norwegian girl who marries into the British nobility.
- THEY LIKE 'EM ROUGH. Produced and distributed by Metro. Six reels. Released June 12, 1922. Star, Viola Dana. Director, Harry Beaumont. Comedy-drama of the great north woods.
- THEY'RE OFF. Produced by New Era Productions. Distributed by Anchor Film Distributors. Five reels. Released October 1, 1922. Star, Peggy O'Day. Director, Francis Ford. Horse-race drama.
- THIRD ALARM, THE. Produced by Emory Johnson. Distributed by Film Booking Offices. Seven reels. Released January 7, 1923. Star, Ralph Lewis. Director, Emory Johnson. Melodramatic adventures of a fireman.
- THIRTY DAYS. Produced by Famous Players-Lasky. Distributed by Paramount. Five reels. Released January 8, 1922. Star, Wallace Reid. Director, James Cruze. Melodramatic farce about a young man who is terrorized by an Italian Camorra.
- THORNS AND ORANGE BLOSSOMS. Produced by Preferred Pictures, Inc. Distributed by Al Lichtman Corporation. Seven reels. Released December 10, 1922. Cast: Kenneth Harlan, Estelle Taylor and Edith Roberts. Director, Louis Gasnier. Heart interest and hot love in Spain.
- THOROBRED, THE. Distributed by Clark-Cornelius Corporation. Five reels. Released August 1, 1922. Star, Helen Gibson. Director, George Halligan. Western melodrama.
- THREE JUMPS AHEAD. Produced and distributed by Fox. Five reels. Released March, 1923. Star, Tom Mix. Director, Jack Ford. Western comedy-drama.
- THREE MUST-GET-THERES, THE. Produced by Max Linder Productions. Distributed by Allied Production and Distributing Corporation. Five reels. Released August 27, 1922. Star and director, Max Linder. Burlesque of "The Three Musketeers."
- THREE WHO PAID. Produced and distributed by Fox. Five reels. Released January 7, 1923. Star, Dustin Farnum. Director, Colin Campbell. Western melodrama.
- THROUGH THE STORM. Produced by Irving Ross. Distributed by Playgoers. Six reels. Released August 13, 1922. Cast: Edith Stockton and Louis Kimball. Director, Horace G. Plimpton. Story of a girl who made good.
- THUNDERING HOOFS. Produced by New Era Productions. Distributed by Anchor Film Corporation. Five reels. Released October 1, 1922. Star, Peggy O'Day. Director, Francis Ford. Race-track melodrama.
- TIGER'S CLAW, THE. Produced and distributed by Paramount. Five reels. Released April, 1923. Star, Jack Holt. Director, Joseph Henabery. Melodrama in India.
- TILL WE MEET AGAIN. Produced by Dependable Pictures Cor-

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- poration. Distributed by Associated Exhibitors. Six reels. Released October 15, 1922. Cast: Mae Marsh, Norman Kerry and Martha Mansfield. Director, William Christy Cabanne. Story of an orphan, who falls in with a gang of crooks.
- TRIMMED IN SCARLET. Produced and distributed by Universal. Six reels. Released April, 1923. Star, Kathlyn Williams. Director, Jack Conway. Story of mother love and filial devotion.
- TIMOTHY'S QUEST. Produced by Dirigo Films, Inc. Distributed by American Releasing Corporation. Seven reels. Released September 17, 1922. Cast: Joseph Depew and Helen Rowland. Director, Sidney Olcott. Story of an orphan who went out to find a home.
- TO HAVE AND TO HOLD. Produced and distributed by Paramount. Eight reels. Released October 29, 1922. Cast: Betty Compson, Bert Lytell and Theodore Kosloff. Director, George Fitzmaurice. Romantic melodrama of the old Jamestown Settlement. (See page 97.)
- TOLL OF THE SEA. Produced by Technicolor Motion Picture Corporation. Distributed by Metro. Six reels. Released January 22, 1923. Cast: Kenneth Harlan and Anna May Wong. Director, Chester M. Franklin. Variation of the "Madame Butterfly" theme, photographed in color.
- TOM MIX IN ARABIA. Produced and distributed by Fox Film Corporation. Five reels. Released November 19, 1922. Star, Tom Mix. Director, Lynn F. Reynolds. Western melodrama in an Oriental setting.
- TOP OF NEW YORK, THE. Produced by Realart. Distributed by Paramount. Five reels. Released August 21, 1922. Star, May McAvoy. Director, William D. Taylor. Story of a shop girl. (See page 96.)
- TOP O' THE MORNING. Produced and distributed by Universal. Five reels. Released September 4, 1922. Star, Gladys Walton. Director, Lynn F. Reynolds. Story of an Irish colleen in America.
- TOWN SCANDAL, THE. Produced and distributed by Universal. Five reels. Released April, 1923. Star, Gladys Walton. Director, King Baggot. The adventures of a Follies' girl on Broadway.
- TOWN THAT FORGOT GOD, THE. Produced and distributed by Fox. Nine reels. Released February 11, 1923. Cast: Jane Thomas and Ben Grauer. Director, Harry Millarde. Spectacular melodrama in a rural setting.
- TRAIL OF THE AXE. Produced by Dustin Farnum. Distributed by American Releasing. Six reels. Released July 23, 1922. Star, Dustin Farnum. Director, Ernest C. Warde. Melodrama of the timberlands.

- TRAIL OF THE LONESOME PINE. Produced and distributed by Paramount. Six reels. Released April, 1923. Star, Mary Miles Minter. Director, Charles Maigne. Mountain melodrama.
- TRAILING AFRICAN WILD ANIMALS. Produced by Mr. and Mrs. Martin Johnson. Distributed by Metro. Seven reels. Released April, 1923. Intimate views of African animals in their lairs. (See page 108.)
- TRAPPED IN THE AIR. Produced by Doubleday Productions Company. Distributed by Western Pictures Exploitation Company. Five reels. Released July, 1922. Star, Lester Cunec. Directors: Henry McCarthy and Leo Meehan. Melodrama of the United States Air Mail Service.
- TRIFLING WOMEN. Produced by Rex Ingram. Distributed by Metro. Eight reels. Released November 6, 1922. Cast: Lewis Stone, Barbara La Marr, Edward Connelly and Ramon Novarro. Director, Rex Ingram. Story of a vampire who played with fate.
- TRIMMED. Produced and distributed by Universal. Five reels. Released July 3, 1922. Star, Hoot Gibson. Director, Harry Pollard. Western melodrama about a returned soldier.
- TROOPER O'NEILL. Produced and distributed by Fox. Five reels. Released July 16, 1922. Star, Charles Jones. Directors: C. R. Wallace and Scott Dunlap. Northwest Mounted Police melodrama.
- TROUBLE. Produced by Sol Lesser. Distributed by Associated First National. Five reels. Released August 7, 1922. Star, Jackie Coogan. Director, Albert Austin. Story of a little boy in a turbulent home.
- TROUPER, THE. Produced and distributed by Universal. Five reels. Released July 17, 1922. Star, Gladys Walton. Director, Harry B. Harris. A comedy-drama of life in a road company.
- TRUXTON KING. Produced and distributed by Fox. Six reels. Released February 18, 1922. Star, John Gilbert. Director, Jerome Storm. George Barr McCutcheon's romantic novel, "Graustark."
- UNCONQUERED WOMAN, THE. Produced by Pasha Film Corporation. Distributed by Lee-Bradford Corporation. Five reels. Released May, 1923. Star, Rubye DeRemer. Director, Marcel Perez. Melodrama of the Northwest and Greenwich Village.
- UNDER OATH. Produced by Selznick. Distributed by Select. Six reels. Released August 6, 1922. Star, Elaine Hammerstein. Director, George Archainbaud. Big business melodrama.
- UNDERSTUDY, THE. Produced by R-C Pictures. Distributed by Film Booking Offices. Five reels. Released June 25, 1922. Star, Doris May. Director, William A. Seiter. The story of a stage-struck girl.
- UNDER TWO FLAGS. Produced and distributed by Universal.

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- Eight reels. Released November 6, 1922. Star, Priscilla Dean. Director, Tod Browning. Ouida's novel of the French Army in the Algiers.
- UP AND AT 'EM.** Produced by R-C Pictures. Distributed by Film Booking Offices. Five reels. Released August 6, 1922. Star, Doris May. Director, William A. Seiter. Story of an untamed flapper.
- UP IN THE AIR ABOUT MARY.** Produced by William Watson. Distributed by Associated Exhibitors through Pathé. Five reels. Released June 25, 1922. Cast: Louise Lorraine and Joe Moore. Director, William Watson. A burlesque-comedy with an army of bathing girls.
- VALLEY OF SILENT MEN, THE.** Produced by Cosmopolitan Productions. Distributed by Paramount. Seven reels. Released September 10, 1922. Star, Alma Rubens. Director, Frank Borzage. Northwest Mounted Police melodrama.
- VANITY FAIR.** Produced and distributed by Goldwyn. Eight reels. Released March, 1923. Star, Mabel Ballin. Director, Hugo Ballin. Thackeray's satiric novel of the Napoleonic age.
- VEILED WOMAN, THE.** Produced by Renco Film Company. Distributed by Hodkinson. Six reels. Released September 3, 1922. Star, Marguerite Snow. Director, Lloyd Ingraham. Rural drama of a blighted romance which goes on for twenty-five years.
- VENGEANCE OF THE DEEP.** Produced by A. B. Barringer. Distributed by American Releasing Corporation. Five reels. Released March, 1923. Cast: Ralph Lewis and Virginia Faire Brown. Director, A. B. Barringer. Maritime melodrama.
- VILLAGE BLACKSMITH, THE.** Produced and distributed by Fox. Eight reels. Released January 1, 1923. Cast: William Walling and a special cast. Director, Jack Ford. Rural melodrama with a blacksmith in the leading rôle.
- VOICE FROM THE MINARET, THE.** Produced by Joseph M. Schenck. Distributed by Associated First National. Seven reels. Released January, 1923. Star, Norma Talmadge. Director, Frank Lloyd. Throbbing drama of desert passion.
- WANDERING DAUGHTERS.** Produced and distributed by First National. Six reels. Released May, 1923. Cast: M. de la Motte, Noah Beery. Director, James Young. A discussion of problems in the jazz age.
- WASTED LIVES.** Produced by Mission Film Corporation. Distributed by Second National Pictures. Five reels. Released January 10, 1923. Star, Richard Wayne. Director, Clarence H. Geldert. Society drama about an heroic surgeon.
- WEB OF THE LAW, THE.** Produced by Gibson and Dyer. Distributed by American Releasing Corporation. Six reels. Released February 25, 1923. Cast: Patricia Palmer and "Ranger Bill" Miller. Director, Tom Gibson. Western melodrama.

- WESTBOUND LIMITED.** Distributed by Film Booking Offices. Seven reels. Released April, 1923. Star, Ralph Lewis. Director, Emory Johnson. Railroad melodrama, with an engineer in the leading rôle.
- WESTERN JUSTICE.** Produced and distributed by Arrow. Four reels. Released March, 1923. Western melodrama.
- WEST OF CHICAGO.** Produced and distributed by Fox Film Corporation. Released September 3, 1922. Five reels. Star, Charles Jones. Directors: Scott Dunlap and C. R. Wallace. Melodrama of the Mexican border.
- WEST OF THE PECOS.** Produced and distributed by William Steiner Productions. Five reels. Released June, 1922. Star and Director, Neal Hart. Southwestern melodrama.
- WEST VS. EAST.** Produced and distributed by Sanford. Five reels. Released October 15, 1922. Star: Pete Morrison. Director, Marcel Perez. Western melodrama.
- WHAT A WIFE LEARNED.** Produced by Thomas H. Ince. Distributed by Associated First National. Seven reels. Released February, 1923. Cast: Milton Sills, Marguerite de la Motte, and John Bowers. Director, John Griffith Wray. Domestic drama, discussing the problem of a career vs. the home.
- WHAT FOOLS MEN ARE.** Produced by Pyramid Pictures, Inc. Distributed by American Releasing Corporation. Seven reels. Released October 29, 1922. Star, Faire Binney. Director, George Terwilliger. Triangle drama.
- WHAT'S WRONG WITH THE WOMEN?** Produced by Daniel Carson Goodman. Distributed by Equity Pictures Corporation. Eight reels. Released September 15, 1922. Star cast. Director, R. William Neill. Domestic drama about a poor husband and an extravagant wife.
- WHAT WIVES WANT.** Produced and distributed by Universal. Five reels. Released April, 1923. Stars: Ethel Grey Terry and Vernon Steele. Director, Jack Conway. Society drama.
- WHEEL OF FORTUNE, THE.** Produced by Peacocke Productions. Distributed by Anchor Film Distributors. Released January 1, 1923. Five reels. Star, Grace Darmond. Director, Captain Leslie T. Peacocke. Complicated triangle-drama in an English setting.
- WHEN A WOMAN TURNS.** Produced and distributed by Norca Pict.-S. R. Five reels. Released March, 1923. Star, Tom Kennedy.
- WHEN DANGER SMILES.** Produced and distributed by Vitagraph. Five reels. Released February, 1923. Stars: William Duncan and Edith Johnson. Director, William Duncan. Western melodrama.
- WHEN HUSBANDS DECEIVE.** Produced by Arthur F. Beck. Distributed by Associated Exhibitors through Pathé. Six reels.

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- Released August 20, 1922. Star, Leah Baird. Director, Wallace Worsley. Domestic melodrama.
- WHEN KNIGHTHOOD WAS IN FLOWER.** Produced by Cosmopolitan Productions. Distributed by Paramount. Twelve reels. Released February 4, 1923. Star, Marion Davies. Director, Robert G. Vignola. Spectacular romance of England in the days of Henry VIII. (See page 49.)
- WHEN LOVE COMES.** Produced by Ray Carroll Productions. Distributed by Film Booking Offices. Five reels. Released December 10, 1922. Star, Helen Jerome Eddy. Director, William A. Seiter. Romantic drama in a small town.
- WHEN THE DESERT CALLS.** Produced by Pyramid Pictures, Inc. Distributed by American Releasing Corporation. Seven reels. Released October 8, 1922. Star, Violet Heming. Director, Ray C. Smallwood. Desert melodrama.
- WHEN THE DEVIL DRIVES.** Produced by Arthur F. Beck. Distributed by Associated Exhibitors through Pathé. Five reels. Released June 4, 1922. Star, Leah Baird. Director, Paul Scardon. Melodrama in the cabaret district.
- WHERE THE PAVEMENT ENDS.** Produced and distributed by Metro. Seven reels. Released March, 1923. Stars: Alice Terry and Ramon Novarro. Director, Rex Ingram. Melodrama of the South Seas. (See page 105.)
- WHILE JUSTICE WAITS.** Produced and distributed by Fox Film Corporation. Five reels. Released November 19, 1922. Star, Dustin Farnum. Director, Bernard J. Dunning. Melodrama of a Western mining town.
- WHILE PARIS SLEEPS.** Produced by Maurice Tourneur. Distributed by Hodkinson. Six reels. Released January 21, 1923. Star, Lon Chaney. Director, Maurice Tourneur. Melodrama in the Quartier Latin.
- WHILE SATAN SLEEPS.** Produced by Famous Players. Distributed by Paramount. Seven reels. Released September 17, 1922. Star, Jack Holt. Director, Joseph Henabery. Western melodrama, with a crook's redemption theme.
- WHITE FLOWER, THE.** Produced and distributed by Paramount. Six reels. Released March, 1923. Star, Betty Compson. Director, Julia Crawford Ivers. South Sea melodrama.
- WHITE HELL.** Produced by Charles E. Bartlett Productions. Distributed by Aywon Film Corporation. Five reels. Released September 1, 1922. Star, Richard Travers. Director, Bernard Siebel. Northwestern melodrama.
- WHITE SHOULDERS.** Produced by Preferred Pictures, Inc. Distributed by Associated First National. Released October, 1922. Six reels. Star, Katherine MacDonald. Director, Tom Forman. Society drama in the South.
- WHO ARE MY PARENTS?** Produced and distributed by Fox

- Film Corporation. Nine reels. Released November 26, 1922. Cast: Roger Lytter, Peggy Shaw. Director, J. Searle Dawley. Drama of young motherhood.
- WHY DO MEN MARRY?** Produced abroad. Distributed by Unity Pictures. Six reels. Released August 30, 1922. Star, Edy Darcea. Director, A. Genina. Domestic triangle drama.
- WILDCAT JORDAN.** Produced by Phil Goldstone Productions. Distributed by State Rights. Five reels. Released July 1, 1922. Star, Richard Talmadge. Director, Al Santell. Drama of a young Westerner and a New York society girl.
- WILDNESS OF YOUTH.** Produced and distributed by Graphic Film Corporation. Eight reels. Released September 29, 1922. Cast: Virginia Pearson, Harry T. Morey, Mary Anderson and Joseph Stryker. Director, Ivan Abramson. A discussion of the younger generation.
- WINNINGS OF THE WEST.** Produced and distributed by Aywon Film Corporation. Five reels. Released August, 1922. Western melodrama.
- WITHIN THE LAW.** Produced by Joseph M. Schenck. Distributed by First National. Eight reels. Released April, 1923. Star, Norma Talmadge. Director, Frank Lloyd. Melodrama in a dress suit. (See page 106.)
- WITHOUT COMPROMISE.** Produced and distributed by Fox Film Corporation. Six reels. Released October 29, 1922. Star, William Farnum. Director, Emmett J. Flynn. Western melodrama with a mixture of politics.
- WITH WINGS OUTSPREAD.** Produced by Camus Productions. Distributed by Aywon Film Corporation. Five reels. Released June, 1922. Cast: Walter Franklin and Madeline Cassinelli. Cuban melodrama.
- WOLF LAW.** Produced and distributed by Universal. Five reels. Released October 23, 1922. Star, Frank Mayo. Director, Stuart Paton. Old-fashioned mountain melodrama.
- WOLF TRACKS.** Produced and distributed by Sunset Productions. Five reels. Released April, 1923. Star, Jack Hoxie. Western melodrama.
- WOLVES OF THE BORDER.** Produced and distributed by Phil Goldstone. Five reels. Released January 15, 1923. Star, Franklyn Farnum. Director, Alvin J. Neitz. Western comedy-drama.
- WOMAN CONQUERS, THE.** Produced by Preferred Pictures, Inc. Distributed by Associated First National. Six reels. Released December, 1922. Star, Katherine MacDonald. Director, Tom Forman. Society drama.
- WOMAN HE LOVED, THE.** Produced by J. L. Frothingham. Distributed by American Releasing Corporation. Six reels. Released October 1, 1922. Star, William V. Mong. Director, Edward Sloman. Jewish immigrant drama.

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- WOMAN OF BRONZE, THE.** Produced by Samuel Zierler Photoplay Corporation. Distributed by Metro. Six reels. Released February 26, 1923. Star, Clara Kimball Young. Director, King Vidor. The story of a sculptor's wife.
- WOMAN OF NO IMPORTANCE, A.** Produced abroad. Distributed by Select. Six reels. Released June 20, 1922. Star, Fay Compton. Director, Denison Clift. Drama of immorality in the English nobility.
- WOMAN'S WOMAN, A.** Produced by Albion Productions. Distributed by Allied Productions and Distributing Corporation. Eight reels. Released September 24, 1922. Star, Mary Alden. Director, Charles Giblyn. Story of a woman who went out for a career.
- WOMAN WHO BELIEVED.** Produced by Artclass Pictures Corporation. Distributed by Weiss Brothers-Artclass Pictures Corporation. Six reels. Released August, 1922. Star, Walter Miller. Director, Jack Harvey. African jungle melodrama.
- WOMAN WHO CAME BACK, THE.** Produced by Denison Clift. Distributed by Playgoers through Pathé. Six reels. Released July 16, 1922. Cast: Evelyn Brent and Clive Brock. Director, Denison Clift. Drama of a woman's regeneration.
- WOMAN WHO FOOLED HERSELF, THE.** Produced by Edward A. McManus. Distributed by Associated Exhibitors. Six reels. Released October 29, 1922. Cast: May Allison and Robert Ellis. Directors: Charles A. Logue and Robert Ellis. Story of a New York chorus girl in a South American café.
- WOMAN WHO WALKED ALONE, THE.** Produced by George Melford. Distributed by Paramount. Six reels. Released June 11, 1922. Star, Dorothy Dalton. Director, George Melford. Melodrama of London society and the African jungle.
- WOMEN MEN MARRY.** Produced by Edward Dillon Productions. Distributed by Truart Film Corporation. Six reels. Released December, 1922. Cast: E. K. Lincoln and Florence Dixon. Director, Edward Dillon. London Society drama.
- WONDERS OF THE SEA.** Produced by J. E. Williamson. Distributed by Film Book Offices. Four reels. Released April, 1923. Star, Lulu McGrath. Director, J. E. Williamson. Submarine drama.
- WORLD'S APPLAUSE, THE.** Produced by William de Mille. Distributed by Paramount. Seven reels. Released January 29, 1923. Cast: Bebe Daniels and Lewis Stone. Director, William de Mille. Life behind the scenes on Broadway.
- WORLD'S A STAGE, THE.** Produced and distributed by Principal Pictures. Six reels. Released November 1, 1922. Star, Dorothy Phillips. Director, Colin Campbell. Life behind the scenes in Hollywood.
- YOSEMITE TRAIL, THE.** Produced and distributed by Fox Film

- Corporation. Five reels. Released September 24, 1922. Star, Dustin Farnum. Director, Bernard J. Durning. Melodrama of the Yosemite Valley.
- YOU ARE GUILTY. Produced by Edgar Lewis. Distributed by Mastodon-S. R. Five reels. Released April, 1923. Stars: James Kirkwood and Doris Kenyon. Director, Edgar Lewis. Society melodrama.
- YOU CAN'T FOOL YOUR WIFE. Produced and distributed by Paramount. Seven reels. Released April, 1923. Stars: Lewis Stone and Leatrice Joy. Director, George Melford. Drama of the fast set in New York society.
- YOU NEVER KNOW. Produced and distributed by Vitagraph. Five reels. Released November, 1922. Star, Earle Williams. Director, Robert Ensminger. Mystery melodrama with a South American setting.
- YOUNG DIANA, THE. Produced by Cosmopolitan. Distributed by Paramount. Seven reels. Released August 7, 1922. Star, Marion Davies. Directors: Albert Capellani and Robert G. Vignola. A fantastic story of an old maid, who became young.
- YOUNG RAJAH, THE. Produced by Famous Players-Lasky. Distributed by Paramount. Eight reels. Released November 12, 1922. Star, Rodolph Valentino. Director, Philip Rosen. Mystic melodrama of an Indian prince in New England.
- YOUR FRIEND AND MINE. Produced and distributed by Metro. Six reels. Released March, 1923. Star, Enid Bennett. Director, Clarence G. Badger.
- YOUTH MUST HAVE LOVE. Produced and distributed by Fox Film Corporation. Five reels. Released October 1, 1922. Star, Shirley Mason. Director, Joseph Franz. Mystery melodrama, based on the policy of circumstantial evidence.
- YOUTH TO YOUTH. Produced and distributed by Metro. Six reels. Released October 16, 1922. Star, Billie Dove. Director, Emile Chautard. A romance of a musical comedy star and a young farmer.

WHO'S WHO IN THE MOVIES

(The following list includes those actors, actresses, directors, producers and writers who have attained the greatest degree of prominence in the production of motion pictures in America. Due to the scarcity and unreliability of material available on this subject, the attendant data is regrettably incomplete. Wherever possible, I have included information concerning dates and places of birth and early careers of the various people on this list; in many cases, however, such information was not forthcoming. Theatrical celebrities are notoriously loth to disclose their ages, and it is difficult to consult all the birth certificates. Others refuse to reveal their real names, or to admit that they are married. However, the information conveyed herewith is as nearly correct as is possible under the circumstances.)

ADAMS, CLAIRE (Actress). b. Winnipeg, Canada. Screen career: "Spirit of the Red Cross," "The Dwelling Place of Light," "The Spenders," "The Mysterious Rider," "The Great Lover," "Heart's Haven," "When Romance Rides," "Golden Dreams," "Just Tony," "Tom Mix in Arabia," "Brass Commandments," etc. Companies: Benj. Hampton, Goldwyn, Fox, Hodkinson.

ADOREE, RENEE (Actress). b. France. m. Tom Moore (1921). Screen career: "Mixed Faces," "Monte Cristo," "West of Chicago," "The Law Bringers." "The Eternal Struggle," etc. Companies: Metro, Fox.

AGNEW, ROBERT DEAN (Actor). b. Dayton, Kentucky, 1899; educ. San Antonio, Texas. Screen career: "The Sporting Duchess," "The Highest Law," "The Passion Flower," "The Sign on the Door," "The Wonderful Thing,"

"A Little Child Shall Lead Them," "Prodigal Daughters," "A Dangerous Game," "Only 38," etc. Companies: Vitagraph, Selznick, Famous Players, Norma Talmadge, First National, Fox, Paramount and Universal.

AITKEN, SPOTTISWOODE (Actor). b. Edinburgh, Scotland; educ. there. Stage career: 27 years. Screen career: "The Birth of a Nation," "The White Heather," "Evangeline," "The Thunderbolt," "Nomads of the North," "The White Circle," "The Unknown Wife," "Reputation," "At the End of the World," "Young Rajah," "Monte Cristo," "The Trap," etc. Companies: Reliance, Fine Arts, American, Tourneur, Paramount, Hodkinson, Universal, Fox, Hampton-Pathé, First National, Nathan Hirsh Prod., Yellow Stone Prod., Universal.

ALDEN, MARY (Actress). b. New Orleans. Stage career, with Mrs. Fiske. Screen career: "The Argyle Case," "The Land of Promise," "Common Clay," "Witching Hour," "The Unpardonable Sin," "Erstwhile Susan," "The Inferior Sex," "Trust Your Wife," "Milestones," "The Old Nest," "The Bond Boy," "Has the World Gone Mad?" "Honest Hutch," etc. Companies: Fox, Pathé, Biograph, Reliance-Majestic, Fine Arts, Selznick, Famous Players, Blanche Sweet Co., Robertson-Cole, Realart, Equity, First National, National, Goldwyn, Albion Prod., Apollo.

ALEXANDER, BEN (Child Actor). b. Goldfield, Nevada, 1913. Screen career: "Hearts of the World," "Turn in the Road," "Battle of Youth," "White Heather," "The Better Wife," "The Triflers," "The Family Honor," "The Heart Line," "In the Name of the Law," "Penrod and Sam," etc. Companies: King Vidor, Griffith, Tourneur, Paralta, C. K. Young, Robertson-Cole, Universal, First National, Pathé.

ALLISON, MAY (Actress). b. Georgia. Stage career: "Every Woman," "Quaker Girl," "David Harum." Screen

career: "In for Thirty Days," "Peggy Does Her Darndest," "The Walk-Offs," "Fair and Warmer," "Marriage of William Ashe," "Extravagance," "Big Game," "The Woman Who Fooled Herself," etc. Companies: Famous Players, Metro, Assoc. Exchange.

ARBUCKLE, MACLYN (Actor). b. San Antonio, Texas, 1866; educated Glasgow, Scotland, and Boston Massachusetts. Stage career, since 1888. Screen career: "The County Chairman," "Mr. Potter of Texas," "Mr. Bingle," "Squire Phin," "The Prodigal Judge," "Welcome To Our City," "The Young Diana," etc. Companies: Famous Players, San Antonio Pictures, Vitagraph, S. A. Picture Corp., Paramount, Producers' Security.

ARLISS, GEORGE (Actor). b. London, England, April 10, 1868. Stage career, 33 years. Screen career: "The Devil," "Disraeli," "The Ruling Passion," "The Man Who Played God," "The Green Goddess," etc. Companies: Pathé, United Artists, Distinctive.

ASHTON, SYLVIA (Actress). b. Mid-ocean. Screen career: "Old Wives for New," "Don't Change Your Husband," "Why Change Your Wife?" "A Prince There Was," "Is Matrimony a Failure?" "Borderland," "While Satan Sleeps," "Manslaughter," "Youth to Youth," etc. Companies: Paramount, Realart, Metro.

ASTOR, MARY (Actress) (Lucille Langhanke). b. Quincy, Illinois, 1903. Screen career: "The Beggar Maid," "The Young Painter," "Hope," "John Smith," "Success," "The Bright Shawl," "Second Fiddle," "The Scare Crow," "To The Ladies," etc. Companies: Truart, Selznick, Metro, First National, Hodkinson, Film Guild, Paramount.

ATWILL, LIONEL (Actor). b. London, England, 1883; educ. England. Stage career: "The Lodger," "Tiger Tiger,"

"Deburau," etc. Screen career: "For Sale," "The Highest Bidder," "Indiscretion," etc. Companies: Famous Players-Lasky, Goldwyn, Pioneer.

AUBREY, JIMMY (Actor). b. Liverpool, England. Stage career in vaudeville and musical comedy. Screen career: Comedies for Pathé and Vitagraph.

AYRES, AGNES (Actress). b. Carbondale, Illinois. Screen career: extra at Essanay (Chicago), "O'Henry" series (25 pictures), "Forbidden Fruit," "Love Special," "Too Much Speed," "Affairs of Anatole," "Cappy Ricks," "The Sheik," "Bought and Paid For," "Borderland," "Clarence," "A Daughter of Luxury," "Racing Hearts," "The Marriage Maker," etc. Companies: Essanay, Vitagraph, First National, Paramount.

BADGER, CLARENCE (Director and Writer). b. San Francisco, 1880. Early career: editor and reporter. Screen career: "Strictly Confidential," "Jubilo," "Honest Hutch," "Doubling for Romeo," "Don't Get Personal," "Where Is My Wandering Boy Tonight?" "Quincy Adams Sawyer," "Your Friend and Mine," "The Man Alone," etc. Companies: Lubin, Universal, Keystone, Paramount, Goldwyn, Equity, Metro, Anchor.

BAGGOT, KING (Actor and Director). b. St. Louis, Missouri; educ. Christian Brother College, St. Louis. Stage career: stock companies and under Frohman, Liebler, Shuberts, etc. Screen career: "Ivanhoe," "Dr. Jekyll and Mr. Hyde," "Kildare of the Storm," "Man Who Stayed at Home," "The Hawk's Trail" (serial), "The Dwelling Place of Light," "Thirteenth Piece of Silver," "Life's Twist," "The Cheater," "The Forbidden Thing," "Girl in the Taxi," "Nobody's Fool," "Human Hearts," "The Kentucky Derby," "The Lavender Bath Lady," "The Love Letter," "Gossip," etc. Companies: Universal, Metro, Burston Films, B. B. Hampton, Pathé, First National.

BAIRD, LEAH (Actress and Producer). b. Chicago, Illinois; educ. there. Screen career: "Hearts of the First Empire," "Absinthe," "Neptune's Daughter," "Echo of Youth," "As a Man Thinks," "The Capitol," "Cynthia of the Minute," "The Heart Line," "Don't Doubt Your Wife," "When the Devil Drives," "When Husbands Deceive," "Is Divorce a Failure?" etc. Companies: International, Fox, Hodkinson, Pathé, Associated Exhibitors.

BAKER, GEORGE D. (Director and Writer). b. Champaign, Illinois. Early career: newspaper reporter, cartoonist, actor, producer, author. Screen career: John Bunny Comedies, "Dust of Egypt," "Toys of Fate," "Revelation," "The Cinema Murder," "Heliotrope," "Buried Treasure," "Proxies," "The Man Who Lost Himself," "Without Limit," "Garments of Truth," "The Hunch," "Little Eva Ascends," "I Can Explain," "Don't Write Letters," etc. Companies: Vitagraph, Metro, International, Cosmopolitan, S. & L.

BALLIN, HUGO (Director and Producer). b. New York City, 1880; educ. New York and Europe; member Natl. Inst. Arts and Letters, Natl. Academy of Design; conducted scenic studios in New York and elsewhere. Screen career: "Baby Mine," "Pagan Love," "East Lynne," "Ave Maria," "The Journey's End," "Jane Eyre," "Vanity Fair," etc. Companies: Goldwyn, Hodkinson.

BALLIN, MABEL (Actress). b. Philadelphia; educ. there. Stage career, three and one-half years. Screen career: "The White Heather," "The Quickening Flame," "Lord and Lady Algy," "The Illustrious Prince," "Pagan Love," "East Lynne," "Ave Maria," "Jane Eyre," "Other Women's Clothes," "Married People," "Vanity Fair," etc. Companies: Famous Players, Vitagraph, Triangle, Goldwyn, Robertson-Cole, Hodkinson.

BARA, THEDA (Actress). b. 1890. m. Charles Brabin. Stage career: "The Blue Flame." Screen career: "A Fool

There Was," "Carmen," "The Tiger Woman," "Cleopatra," "Camille," "The Rose of Blood," "Du Barry," "Salome," "The Soul of Buddah," "When a Woman Sins," "The She-Devil," "The Siren's Song," "The Light," "A Woman There Was," "La Belle Russe," "Kathleen Mavourneen," "The Lure of Ambition," etc. Company: Fox.

BARKER, REGINALD (Producer-director). b. Winnipeg, Canada, 1886; educ. Scotland and California. Stage career, as actor and manager. Screen career: "The Bargain," "Carmen of the Klondike," "The Brand," "Girl From Outside," "Bonds of Love," "Flame of the Desert," "Woman and the Puppet," "Dangerous Days," "Branding Iron," "Godless Men," "The Old Nest," "The Poverty of Riches," "The Storm," "Hearts Aflame," etc. Companies: Ince, Paralta, Goldwyn, Universal, Metro.

BARNES, T. ROY (Actor). b. 1891, Lincoln, England. Stage career: musical comedy, vaudeville. Screen career: "Scratch My Back," "A Kiss in Time," "Her Face Value," "Is Matrimony a Failure?" "The Old Homestead," "Adam and Eva," "The Go-Getter," "So Long Letty," "See My Lawyer," etc. Companies: Goldwyn, Realart, Christie, Robertson-Cole, Paramount, Cosmopolitan.

BARRIE, NIGEL (Actor). b. Calcutta, India; educ. Halleyburg College, England. Stage career: as actor and dancer. Screen career: "Widow by Proxy," "The Marionettes," "The Turning Point," "Their Mutual Child," "Girl in the Web," "A Prince There Was," "The Little Minister," "Heroes and Husbands," "East Is West," "White Shoulders," "Peg O' My Heart," "The Strangers' Banquet," "The Bolted Door," "Charge It," etc. Companies: Paramount, Selznick, First National, American, Pathé, Metro, Goldwyn, Universal.

BARRISCALE, BESSIE (Actress and Producer). b. New York. Stage career: "The Rose of the Rancho," "Bird of

Paradise," and "We Are Seven." Screen career: "Two Gun Betty," "Trick of Fate," "Her Purchase Price," "Beckoning Roads," "Luck of Geraldine Laird," "Woman Who Understood," "The Notorious Mrs. Sands," "Life's Twist," "The Broken Gate," "The Breaking Point," etc. Companies: Paralta, Robertson-Cole, Hodkinson.

BARRY, EDDIE (Actor). b. Philadelphia, Pennsylvania, 1887. Stage career, in musical comedy and vaudeville. Screen career: comedies for Christie, Arrow, Universal.

BARRY, WESLEY (Actor). b. Los Angeles, California, 1906; educ. there. Screen career: "Daddy Long Legs," "The Unpardonable Sin," "A Woman of Pleasure," "Male and Female," "Don't Ever Marry," "Dinty," "Bob Hampton of Placer," "Go and Get It," "Stranger than Fiction," "Bits of Life," "School Days," "Penrod," "The Lotus Eater," "Rags to Riches," "Heroes of the Street," etc. Companies: Paramount, Vitagraph, First National, Warner Bros.

BARRYMORE, ETHEL (Actress). b. Philadelphia, Pennsylvania, 1879. Stage career, since 1894. Screen career: "The Nightingale," "Awakening of Helena Richie," "The White Raven," "The Lifted Veil," "The Whirlpool," "An American Widow," "The Eternal Mother," "Lady Frederick," "Our Mrs. McChesney," "The Divorcee," "The Super-Woman," etc. Companies: Metro, Robertson-Cole.

BARRYMORE, JOHN (Actor). b. 1882. m. Katherine Harris (Divorced). m. Blanche Thomas (1920). Stage career since 1903. Screen career: "The Dictator," "Nearly a King," "The Red Widow," "The Lost Bridegroom," "Raffles," "The Amateur Cracksman," "On the Quiet," "Here Comes the Bride," "The Test of Honor," "Dr. Jekyll and Mr. Hyde," "The Lotus Eater," "Sherlock Holmes," "Beau Brummel," etc. Companies: Paramount, Weber, First National, Goldwyn, Warner Bros.

BARTHELMESS, RICHARD (Actor). b. New York City, 1895. m. Mary Hay (1920). Educ. Trinity College, Hartford, Connecticut. Screen career: "War Brides," "Bab's Burglar," "Rich Man, Poor Man," "Three Men and a Girl," "Nearly Married," "The Hope Chest," "Boots," "Broken Blossoms," "Scarlet Days," "Girl Who Stayed at Home," "The Idol Dancer," "The Love Flower," "Way Down East," "Peppy Polly," "I'll Get Him Yet," "Experience," "Tol'able David," "The Seventh Day," "Sonny," "The Bond Boy," "Fury," "The Bright Shawl," "The Fighting Blade," etc. Companies: Paramount, Griffith, Goldwyn, Inspiration, First National.

BATISTA, MIRIAM (Child Actress). b. New York City, 1914. Stage career: "A Kiss for Cinderella," "Floradora," "Doll's House," "The Red Dawn." Screen career: "Humoresque," "Boomerang Bill," "Just Around the Corner," "Eye for Eye," "The Good Provider," "Smilin' Through," "The Blonde Vampire," "The Curse of Drink," "The Man Who Played God," "The Custard Cup," etc. Companies: Paramount, Cosmopolitan, Metro, Robertson-Cole, First National, Gunning, Apollo, Distinctive, Fox.

BAYNE, BEVERLY (Actress). b. Minneapolis, Minnesota. m. Francis X. Bushman. Screen career: "Under Royal Patronage," "Graustark," "Romeo and Juliet," "The Great Secret," "Their Compact," "God's Outlaw," "The Voice of Conscience," "The Adopted Son," "The Red, White and Blue Blood," "Social Quicksands," "A Pair of Cupids," "The Poor Rich Man," "Daring Hearts," "Modern Marriage," and about five hundred more. Companies: Essanay, Metro, Vitagraph, American.

BEACH, REX (Author and Producer). b. Atwood, Michigan, September 1, 1877. m. Edith Crater, 1907. Author of "The Spoilers," "The Barrier," "The Silver Horde," "The Ne'er Do Well," "The Net," "The Iron Trail," "The Auction Block," "The Brand," etc.

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BEAUDINE, WILLIAM (Director). b. New York City, 1892. Screen career: directed Christie, Ham and Bud, Biograph, Kalem, Universal, Triangle, Joker, Keystone comedies and "Watch Your Step," "Heroes of the Street," "Catch My Smoke," "Her Fatal Millions," "Penrod and Sam," etc.

BEAUMONT, HARRY (Director). b. Abilene, Kansas. Stage career, ten years. Screen career: seven years with Edison as actor, directed eighteen months for Essanay, Selig, Goldwyn (since July, 1918); "Thirty a Week," "Go West, Young Man," "Lord and Lady Algy," "Gay Lord Quex," "Toby's Bow," "Going Some," "Stop Thief," "Officer 666," "They Like 'Em Rough," "The Five-Dollar Baby," "June Madness," "Love in the Dark," "Crinoline and Romance," "Very Truly Yours," "Lights of the Desert," "Main Street," etc. Companies: Fox, Metro, Essanay, Selig, Lubin, Warner Bros.

BEBAN, GEORGE (Actor-Producer). b. San Francisco, 1873. m. Edith MacBride. Stage career with Minstrels, Weber and Fields, etc. Screen career: "Pasquale and his Sweetheart," "Jules of the Strong Heart," "One More American," "Hearts of Men," "One Man in a Million," "The Sign of the Rose," etc. Companies: Robertson-Cole, Morosco, Independent Producers, Sol Lesser, Garson.

BEDFORD, BARBARA (Actress). b. Prairie Du Chien, Wis. m. Albert Roscoe. Screen career: "Deep Waters," "Last of the Mohicans," "Big Punch," "Face of the World," "Cinderella of the Hills," "Gleam O' Dawn," "Arabian Love," "Romance Land," "The Man Under Cover," "Out of the Silent North," "Another Man's Shoes," "Alias Julius Caesar," "The Spoilers," etc. Companies: Associated Producers, First National, Goldwyn, Pathé, Universal.

BEERY, NOAH, JR. (Actor and Director). b. Kansas City, Missouri, 1884. Stage career: with Mansfield, Cohan and Harris, H. B. Harris, Klaw and Erlanger. Screen career:

"Believe Me, Xantippe," "The Squaw Man," "The Red Lantern," "The Sea Wolf," "The Sage-Brusher," "Go and Get It," "Dinty," "Bob Hampton of Placer," "The Mark of Zorro," "Bits of Life," "Penrod," "Wild Honey," "I Am The Law," "The Crossroads of New York," "Youth to Youth," "Flesh and Blood," "Good Men and True," "Ebb Tide," "Omar the Tentmaker," "Stormswept," "Quicksands," "Soul of the Beast," "Tipped Off," "The Spider and the Rose," "The Spoilers," etc. Companies: Arcraft, Metro, Paramount, Hampton, Mayer, First National, United Artists, Realart, Universal, Sennett, Lesser, F. B. O., American, Principal.

BERRY, WALLACE (Actor). b. Kansas City, Missouri. Stage career, ten years. Screen career: "Victory," "Last of the Mohicans," "Romany Rye," "The Round-Up," "The Last Trail," "The Unpardonable Sin," "The Golden Snare," "Tale of Two Worlds," "Behind the Door," "Four Horsemen of the Apocalypse," "Wild Honey," "Hurricane's Gal," "Robin Hood," "Only a Shopgirl," "The Flame of Life," "Bavu," "Richard the Lion Hearted," etc. Companies: First National, Paramount, Selig, Goldwyn, Ince, Metro, Fox, Universal, United Artists, Truart.

BELLAMY, MADGE (Actress). b. Texas, 1900. Stage career with George C. Tyler. Screen career: "The Riddle Woman," "Soul of the Beast," "The Hottentot," "Are You a Failure?" "Lorna Doone," etc. Companies: Ince, Metro, First National, Paramount, Goldwyn and Preferred.

BENNETT, CHESTER (Actor). b. San Francisco. Educ. Leland Stanford University. Early career: practised law in Los Angeles. Screen career: "When a Man Loves," "The Purple Cipher," "The Romance Promoters," "Diamonds Adrift," "Three Sevens," "Secret of the Hills," "The Belle of Alaska," "Colleen of the Pines," "The Snowshoe Trail," "Thelma," "Divorce," "The Lullaby," etc. Companies: Vitagraph, American, F. B. O., Universal.

BENNETT, ENID (Actress). b. York, Western Australia. m. Fred Niblo. Stage career, in America and abroad in support of Fred Niblo, Otis Skinner. Screen career: "Fuss and Feathers," "The Vamp," "What Every Woman Learns," "Woman in the Suit Case," "Hairpins," "A Thousand to One," "Silk Hosiery," "The Bootlegger's Daughter," "Robin Hood," "Your Friend and Mine," "Strangers of the Night," etc. Companies: Ince, Playgoers, United Artists, Metro.

BENNETT, RICHARD (Actor and Director). b. Bennett's Switch, Indiana, 1873. Stage career from 1891. Screen career: "Damaged Goods," "And the Law Says," "Gilded Youth," "The Hell-Diggers," "The Eternal City," etc. Companies: American, Paramount, First National.

BERNARD, DOROTHY (Actress). b. Port Elizabeth, South Africa, 1890. Stage career from age of two. Screen career: "Little Gypsy," "Sporting Blood," "Fine Feathers," "Les Miserables," "Little Women," "Unfair Sex," "The Wild Goose," etc. Companies: Biograph, Paramount, Fox, Art-class, Cosmopolitan, Brady.

BERANGER, CLARA (Continuity Writer). b. Baltimore, Maryland. Educ. Goucher College. Early career: magazine and newspaper work. Screen career: "Tale of Two Cities," "Come Out of the Kitchen," "Dr. Jekyll and Mr. Hyde," "The Gilded Lily," "The Wonderful Thing," "Bought and Paid For," "Clarence," "The World's Applause," "Grumpy," "Only 38," etc. Companies: Edison, Vitagraph, Kalem, Fox, First National, Paramount.

BEVAN, BILLY (Actor). b. Orange, New South Wales, Australia, 1887. Educ. Sydney, Australia. Stage career: eight years with Pollard's Australian Opera Co. Screen career: comedies for L-KO, Fox, Christie, Mack Sennett. Features: "A Small Town Idol" and "The Crossroads of New York."

BINNEY, CONSTANCE (Actress). b. Philadelphia, Pennsylvania, 1900. Educ. Brearly School and Westover, Connecticut; French Convent, Paris, France. Stage career: in musical comedy. Screen career: "Sporting Life," "Test of Honor," "Erstwhile Susan," "Something Different," "Such a Little Queen," "Room and Board," "The Case of Becky," "The Sleep Walker," "A Bill of Divorcement," etc. Companies: Realart, Paramount, Associated Exhibitors.

BLACKTON, J. STUART (Producer). b. 1875, Sheffield, England; educated Eton, England, and C. C. N. Y. Early career: newspaper writer and artist. Active in motion picture industry since 1897; organized Vitagraph Company in 1900; most notable productions: "The Christian," "Island of Regeneration," "The Battle Cry of Peace," "The Common Cause"; founded *Motion Picture Magazine*, 1910; organized Motion Picture Board of Trade of America and elected its first president in 1915; organized Blackton Productions, Inc., 1917; merged into J. Stuart Blackton Feature Pictures, Inc., 1919 ("A House Divided," "The Moonshine Trail," "My Husband's Other Wife," "The Blood Barrier," "Passers-by"). President and director-general J. Stuart Blackton Photoplays, Ltd. Other productions: "Womanhood," "The Glorious Adventure," "The Gypsy Cavalier," "The Virgin Queen," etc.

BLACKWELL, CARLYLE (Actor). b. Troy, Pennsylvania, 1888. Stage career: in "Brown of Harvard," "Right of Way," etc. Screen career: "The Beloved Blackmailer," "Hit or Miss," "Love in a Hurry," "Courage for Two," "Three Green Eyes," "The Third Woman," "The Restless Sex," "Bulldog Drummond," etc. Companies: Lasky, International, World, Robertson-Cole, Paramount, Hodgkinson.

BLINN, HOLBROOK (Actor). b. San Francisco, 1872. Educ. Stanford University. Stage career since 1878. Screen career: "The Butterfly on the Wheel," "The Unpardonable Sin," "Husband and Wife," "The Hidden

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Scar," "The Empress," "Pride," "The Boss," "McTeague," "The Ivory Snuff-Box," "Madonna of the Slums," "Rosita," "The Bad Man," etc. Companies: United Artists, First National, World, Pathé, Universal, McClure.

BLUE, MONTE (Actor). b. Indianapolis, 1890. Educ. Purdue University. Stage career, two years vaudeville. Screen career: "Wild and Woolly," "M'Liss," "Squaw Man," "In Missouri," "Everywoman," "Thirteenth Commandment," "A Cumberland Romance," "Something to Think About," "The Jucklins," "The Kentuckians," "A Perfect Crime," "Moonlight and Honeysuckle," "Affairs of Anatole," "Peacock Alley," "Orphans of the Storm," "My Old Kentucky Home," "Brass," "Tents of Allah," "Broadway Rose," "Main Street," etc. Companies: Grif-fith, Pathé, Triangle, Lasky, Realart, Paramount, Associated Producers, Tiffany, Metro, Warner Bros., American, Associated Exhibitors.

BLYTHE, BETTY (Actress). b. Los Angeles, 1893. Educ. University of California and Paris. Stage career, three years. Screen career: "Over the Top," "His Own People," "Dust of Desire," "Undercurrent," "Silver Horde," "The Yellowback," "Nomads of the North," "The Queen of Sheba," "Fair Lady," "His Wife's Husband," "How Women Love," "The Darling of the Rich," "The Truth About Wives," "Chu-Chin-Chow," etc. Companies: Vitagraph, World, Selznick, Goldwyn, Brentwood, First National, Fox, United Artists, American, Bennet.

BOARDMAN, ELEANOR (Actress). b. Philadelphia, Penn-sylvania. Stage career, with Arthur Hopkins. Screen career: "The Stranger's Banquet," "Gimme," "Souls for Sale," "Vanity Fair," "Three Wise Fools," etc. Company: Goldwyn.

BORZAGE, FRANK (Director). b. Salt Lake City, 1893. Stage career: from age of fourteen. Screen career: "The

Curse of Iku," "Whom the Gods Would Destroy," "Shoes That Danced," "Billy Jim," "Humoresque," "Get-Rich-Quick Wallingford," "Back Pay," "The Good Provider," "The Valley of Silent Men," "The Pride of Palomar," "Silent Shelby," "The Nth Commandment," etc. Companies: Universal, Lubin, Essanay, American, Mutual, Lasky, Triangle, Cosmopolitan, Robertson-Cole, Paramount, Aywon.

BOSWORTH, HOBART VAN ZANDT (Actor-Producer). b. Marietta, Ohio. Stage career, since 1895. Screen career: played in first pictures made in Los Angeles. Others: "Monte Cristo," "The Sea Wolf," "Joan the Woman," "Oliver Twist," "The Little American," "The Woman God Forgot," "Behind the Door," "The Cup of Life," "White Hands," "The Stranger's Banquet," "Little Church Around the Corner," "The Man Alone," "Vanity Fair," "The Eternal Three," "Rupert of Hentzau," etc. Companies: Selig, Lasky, Universal, Associated Producers, Ince, First National, Gunning, Goldwyn, Warner Bros., Anchor, Selznick.

BOW, CLARA (Actress). b. Brooklyn, N. Y., 1904. Screen career: "Down to the Sea in Ships" and "Grit." Companies: Hodkinson, Film Guild and Equity.

BOWERS, JOHN (Actor). b. Indiana. Stage career: "The Family Cupboard," "Things That Count," etc. Screen career: "The Divorce Game," "Betsy Ross," "Joan of the Woods," "Day Dreams," "Strictly Confidential," "Woman in Room 13," "Godless Men," "Roads of Destiny," "Cumberland Romance," "The Sky Pilot," "Bits of Life," "The Silent Call," "Lorna Doone," "What a Wife Learned," "The Ace of Hearts," "Poverty of Riches," "The Night Rose," "Voices of the City," "The Golden Gift," "Quincy Adams Sawyer," "The Woman of Bronze," "South of Suva," "The Bonded Woman," "Affinities," etc. Com-

panies: Griffith, Metro, Famous Players, Thanouser, World, Goldwyn, Realart, First National, Hodkinson.

BRABIN, CHARLES (Actor). b. Liverpool, England, 1883. m. Theda Bara (1921). Educ. College St. Francis Xavier, England. Stage career: "Medal and the Maid." Screen career, from 1908: "The Raven," "The Price of Fame," "Social Quicksands," "The Poor Rich Man," "Thou Shalt Not," "La Belle Russe," "Kathleen Mavourneen," "While New York Sleeps," "Blind Wives," "Foot Falls," "Broadway Peacock," "Driven," "The Lights of New York," "Six Days," etc. Companies: Edison, Vitagraph, Metro, Fox, Universal, Essanay, Goldwyn.

BRADY, ALICE (Actress). b. New York City, 1896. m. James Crane, 1920 (divorced). Educ. Convent, N. J. Studied in Boston for grand opera. Stage career: musical comedy and legit. Screen career: "The Whirlpool," "The Death Dance," "The Better Half," "Her Great Chance," "His Bridal Night," "Sinners," "Fear Market," "Land of Hope," "Missing Millions," "Anna Ascends," "The Snow Bride," "The Leopardess," etc. Companies: World, Selznick, Realart, Paramount.

BRADY, WILLIAM A. (Producer). b. San Francisco, California, June 19, 1863. m. Grace George, 1899. Organized World Film Co. Appointed by President Wilson chairman of committee to organize motion picture industry to cooperate with Committee on Public Information, 1917.

BREAMER, SYLVIA (Actress). b. Sydney, Australia; educ. there. Stage career: five years in Australia and United States. Screen career: "My Lady's Garter," "The Common Cause," "A House Divided," "The Moonshine Trail," "Dawn," "My Husband's Other Wife," "Re-

Family Skeleton," "We Can't Have Everything," "Missing," "spectable by Proxy," "The Blood Barrier," "The Devil,"

"Not Guilty," "Unseen Forces," "Doubling for Romeo," "A Poor Relation," "The Roof Tree," "Money to Burn," "Calvert's Valley," "The Face Between," "The Man Who Married His Own Wife," "Wolf Law," "The First Degree," "Bavu," "The Man Unconquerable," etc. Companies: Triangle, Artcraft, Pathé, First National, Vitagraph, Paramount, Universal, Goldwyn, Fox, Metro.

BREESE, EDMUND (Actor). b. Brooklyn, N. Y., 1871; educ. there. Twenty years on legitimate stage. Screen career: "The Master Mind," "Walls of Jericho," "Shooting of Dan McGrew," "Spell of Yukon," "Someone Must Pay," "A Temporary Wife," "Burn 'Em Up Barnes," "A Man's Home," "Sure-Fire Flint," "Beyond the Rainbow," "The Curse of Drink," "Luck," "Jacqueline," "Little Red Schoolhouse," etc. Companies: Lasky, Fox, Metro, Gaumont, Hallmark, Transatlantic, Selznick, Robertson-Cole, Apollo, Arrow.

BRENON, HERBERT (Director). b. Dublin, Ireland, 1880; educ. St. Paul's and Kings College, London. Early career: stage director and owner of moving picture theatre. Screen career: "A Daughter of the Gods," "War Brides," "The Lone Wolf," "The Fall of the Romanoffs," "The Passing of the Third Floor Back," Propaganda picture for British Government, "The Passion Flower," "Sign on the Door," "Garden of Allah," "The Wonderful Thing," "A Stage Romance," "Moonshine Valley," "The Custard Cup," "Rustle of Silk," "Woman With Four Faces," "The Spanish Dancer," etc. Companies: Universal, Paramount, Fox, Selznick, First National, Republic.

BRENT, EVELYN (Actress). b. Tampa, Florida, 1899. m. Bernie Fineman, 1922; educ. Normal College, N. Y. Screen Career: "The Lure of Heart's Desire," "The Spell of the Yukon," "The Other Man's Wife," "Help, Help, Police," "The Glorious Lady," "Why Men Forget," "The

Spanish Jade," "The Woman Who Came Back," "The Door That Has No Key," etc. Companies: Metro, Arrow, Fox, Selznick, Paramount, Robertson-Cole, Pathé.

BROCKWELL, GLADYS (Actress). b. Brooklyn, N. Y., 1894. Stage career, since childhood. Screen career: "Call of the Soul," "The Divorce Trap," "Pitfalls of a Big City," "Chasing Rainbows," "Broken Commandments," "Flames of the Flesh," "The Devil's Wheel," "The Strange Woman," "The Mother of His Children," "White Lies," "A Sister to Salome," "Rose of Nome," "Sage Hen," "Paid Back," "Oliver Twist," "Penrod and Sam," "The Hunchback of Notre Dame," etc. Companies: Lubin, Reliance-Majestic, Fine Arts, Universal, Fox, Pathé, Lesser, First National.

BROWNING, TOD (Director). b. Louisville, 1882; educ. there. Stage career: toured world at head of "Lizard and Coon" Co., "Mutt and Jeff," "World of Mirth." Screen career: "The Deciding Kiss," "Set Free," "Unpainted Woman," "Petal on the Current," "The Brazen Beauty," "Wicked Darling," "Exquisite Thief," "The Virgin of Stamboul," "Outside the Law," "Herself," "No Woman Knows," "The Wise Kid," "The Man Under Cover," "Under Two Flags," "The Day of Faith," etc. Companies: Biograph, Reliance-Majestic, Fine Arts, Metro, Universal, Goldwyn.

BRUCE, ROBERT CAMERON (Producer). b. Stowe, Vermont, 1887; educ. University of Iowa, University of Minnesota. Early career: retail lumberman, rancher. Screen career: has produced numerous scenics under title, "Wilderness Tales." Company: Educational.

BRUNETTE, FLORENCE (Fritzie, Actress). b. Savannah, Georgia, 1894. Screen career: "The Still Small Voice," "Jacques of the Silver North," "Woman Thou Gavest Me," "The Coast of Opportunity," "The Devil to Pay," "Tiger

True," "A Wife's Awakening," "Discontented Wives," "The Man from Lost River," "While Satan Sleeps," "The Crusader," "Bells of San Juan," "Boss of Camp 4," "Foot-light Ranger," etc. Companies: Yankee, Universal, Selig, Fox, Selznick, Paramount, Pathé, Robertson-Cole, Playgoers, Universal, Goldwyn.

BRUNTON, ROBERT A. (Producer). b. Glasgow, Scotland; educ. London, at Royal Academy schools. Stage career: scenic artist with Henry Irving at Lyceum Theatre, London; made three tours of America with Irving as scenic director; three years with Shuberts as scenic artist; three years with Oliver Morosco. Screen career: art director and manager of productions, Ince-Triangle; executive head of Robert Brunton Productions, Los Angeles.

BRYANT, CHARLES (Director). b. Hartford, England, 1837. m. Alla Nazimova. Educ. Ardingly College. Stage career: twenty-one years; ten years in America with Ethel Barrymore, Mrs. Patrick Campbell, Charles Frohman, Mme. Nazimova. Screen career: "War Brides," "Revelation," "Toys of Fate," "Eye for Eye," "Out of the Fog," "The Brat," "Stronger Than Death," "Heart of a Child," "Billions," "A Doll's House," "Salome," etc. Companies: United Artists, Selznick, Metro.

BUCHANAN, THOMPSON (Supervising director). b. New York City, 1877; educ. Louisville, Kentucky, University of the South. Early career: newspaper man, author, playwright. Screen career: staff writer for Goldwyn, World and Paramount.

BURKE, BILLIE (Actress). b. Washington, District of Columbia, 1886, m. Florenz Ziegfeld, 1914; educ. Washington and in France. Screen career: "Gloria's Romance," "The Mysterious Miss Terry," "The Land of Promise," "Arms and the Girl," "Good Gracious, Annabel."

"The Make Believe Wife," "The Misleading Widow," "Sadie Love," "Wanted, a Husband," "Away Goes Prudence," "Frisky Mrs. Johnson," "The Education of Elizabeth," etc. Companies: Kleine, Paramount.

BURNS, NEAL (Actor). b. Bristol, Pennsylvania; educ. Atlantic City, New Jersey. Stage career: musical comedy and vaudeville. Screen career: "Darn That Stocking," "Mary's Ankle," and numerous comedies. Companies: Goldwyn, Lasky, Christie.

BURTON, CLARENCE (Actor). b. Windsor, Missouri. Stage career: five years stock, toured Orpheum Circuit. Screen career: 1913. "Hawthorne of the U. S. A.," "Conrad in Quest of His Youth," "Six Best Cellars," "Thou Art the Man," "The Jucklins," "Forbidden Fruit," "Behold My Wife," "The Love Special," "The Lost Romance," "Garrison's Finish," "The Beautiful and Damned," "Making a Man," "The Man Unconquerable," "Her Husband's Trade-Mark," "The Ordeal," "Nobody's Money," etc. Companies: Paramount, Allied Prod. and Dist., Warner Bros.

BUSCH, MAE (Actress). b. Melbourne, Australia, 1895. m. Francis MacDonald (divorced). Educ. convent, Madison, N. J. Stage career, leads with Eddie Foy. Screen career: "Wife and Auto Trouble," "Better Late Than Never," "The Grim Game," "The Devil's Pass Key," "A Parisian Scandal," "The Love Charm," "Foolish Wives," "Her Own Money," "Pardon My Nerve," "Brothers Under the Skin," "Only a Shop Girl," "The Christian," "Souls for Sale," etc. Companies: Keystone, Paramount, Universal, Realart, Fox, Goldwyn, C. B. C.

BUSHMAN, FRANCIS XAVIER (Actor). b. Norfolk, Virginia, January 10, 1885; m. Beverley Bayne; educated Ammendale College, Maryland. Early career: wrestler,

bicycle racer, artist's model, student of sculpture. Stage career, at nine. Screen career: from 1911. "Graustark," "The Master Thief," "The Great Secret," "Romeo and Juliet," "The Voice of Conscience," "Red, White and Blue Blood," "Social Quicksands," "A Pair of Cupids," "The Poor Rich Man," "Daring Hearts," "Modern Marriage," etc. Companies: Essanay, Metro, Vitagraph, American.

CABANNE, WILLIAM CHRISTY (Director). b. St. Louis, 1888; educ. St. Rose Academy, Culver Military Academy. Early career, spent in Navy. Stage career: 1908-1910. Screen career: "The Slacker," "Draft 258," "The Great Secret," "Fighting Through," "A Regular Fellow," "The Post," "What's A Wife Worth?" "Live and Let Live," "The Barricade," "At the Stage Door," "Beyond the Rainbow," "Till We Meet Again," etc. Companies: Fine Arts, Metro, Griffith, Goldwyn, Robertson-Cole, Associated Exhibitors.

CAIN, ROBERT (Actor). b. 1882. Stage career: "The Misleading Lady," "The Deep Purple," "The Blue Mouse," "The Man of the Hour," etc. Screen career: "Men," "The Death Dance," "Secret Service," "Paid in Full," "In Mizoura," "Eastward Ho!" "Male and Female," "Held by the Enemy," "The Witching Hour," "Man-Woman-Marriage," "Burning Sands," "The Impossible Mrs. Bellew," "Children of Jazz," etc. Companies: Selznick, Paramount, Fox, First National.

CALHERN, LOUIS (Actor). b. New York City; educ. Columbia University. Early career, newspaper cartoonist. Stage career: Shakespearian parts, vaudeville and stock, Los Angeles. Screen career: "What's Worth While," "Two Wise Wives," "The Blot," "Woman, Wake up," etc. Companies: Lois Weber, Paramount, Warren, Associated Exhibitors.

CALHOUN, ALICE B. (Actress). b. Cleveland, Ohio; educ. there and private tuition. Screen career: "The Thirteenth Chair," "Everybody's Business," "Bride in Bond," "Princess Jones," "Charming Deceiver," "Peggy Puts It Over," "The Little Minister," "The Angel of Crooked Street," "The Girl in His Room," "Masters of Men," "One Stolen Night," "The Man Next Door," "The Little Wild Cat," etc. Companies: Acme, Vitagraph.

CALVERT, CATHERINE (Actress). b. Baltimore, Maryland. m. Paul Armstrong. Stage career: in "The Deep Purple," "Blood and Sand," etc. Screen career: "A Romance of the Underworld," "Out of the Night," "A Marriage of Convenience," "Fires of Faith," "The Career of Katherine Bush," "Dead Men Tell No Tales," "The Heart of Maryland," "You Find It Everywhere," "Moral Fibre," "That Woman," etc. Companies: Keeney, Paramount, Vitagraph.

CAMPEAU, FRANK (Actor). b. Detroit, Michigan; educ. Notre Dame, Indiana. Stage career: in "Faust," "Pudd'n-head Wilson," "Arizona," "The Virginian," "Believe Me, Xantippe," "Within the Law," etc. Screen career: "Rio Grande," "Sins of Martha Queed," "The Killer," "For Those We Love," "False Kisses," "The Lane That Has No Turning," "The Crimson Challenge," "The Trap," "Just Tony," "Skin Deep," "The Yosemite Trail," "Quicksands," "Three Who Paid," "The Isle of Lost Ships," "The Spider and the Rose," etc. Companies: Pathé, Lasky, Mayflower, Hampton, Goldwyn, Paramount, Universal, First National, Fox, Principal, American.

CANNON, POMEROY (Actor). b. Kentucky. Stage career: twelve years, Belasco, Frohman, minstrel, vaudeville, opera. Screen career: "Good Bad Man," "Honor System," "Cup of Fury," "The Star Rover," "Four Horsemen of the Apocalypse," "Golden Dreams," "Trifling Women," etc. Companies: Triangle, Morosco, Fox, Goldwyn, Metro, Selig.

CAPELLANI, ALBERT (Director). b. Paris, 1874. One of the pioneers in moving pictures. Productions: "Eye for Eye," "Out of the Fog," "The Red Lantern," "Wild Goose," "The Young Diana," "Sisters," etc. Companies: Pathé, World, Selznick, Metro, Cosmopolitan, Paramount, American.

CAPRICE, JUNE (Actress). b. Arlington, Massachusetts, 1899. Screen career: "Caprice of the Mountains," "A Modern Cinderella," "The Ragged Princess," "A Child of the Wild," "Every Girl's Dream," "Miss U. S. A.," "Sunshine Maid," "A Camouflaged Kiss," "Blue-Eyed Mary," "Oh, Boy!" "The Love Cheat," "A Damsel in Distress," "In Walked Mary," "Rogues and Romance," "The Sky Rangers," etc. Companies: Fox, Pathé.

CAREWE, EDWIN (Director). b. Gainsville, Texas; educ. Univ. Missouri and Texas. Stage career: sixteen years. Screen career: "The Voice of Conscience," "The Splendid Sinner," "The Trail of Yesterday," "The Final Judgment," "Pals First," "The Web of Lies," "Rio Grande," "Habit," "Playthings of Destiny," "Invisible Fear," "Something Money Can't Buy," "Silver Wings," "I Am the Law," "A Question of Honor," "Her Mad Bargain," "Mighty Lak' A Rose," "The Girl of the Golden West," etc. Companies: Lubin, Metro, Selig, First National, Fox, Principal.

CAREY, HARRY (Actor). b. New York City, 1880; educ. New York University. Early career: actor, playwright, prospector and cowboy. Screen career: "Riders of Vengeance," "Outcasts of Poker Flat," "Bare Fists," "Riders of the Law," "Marked Men," "Blue Streak McCoy," "West is West," "If Only Jim," "The Freeze Out," "The Wallop," "Man to Man," "The Fox," "The Night Riders," "The Outlaw and the Lady," "The Kick-Back," "Good Men and True," "Canyon of the Fools," "Crashing Through," etc. Companies: Biograph, Universal, F. B. O.

CARRIGAN, THOMAS JAY (Actor). b. Lapeer, Michigan; educ. University of Michigan. Stage career: in "Monte Cristo," "Girl of the Golden West," etc. Screen career: "Cinderella," "The Two Orphans," "Dimples," "Will o' the West," "Checkers," "The Tiger's Cub," "The Truth," "Room and Board," "You Can't Fool Your Wife," Nick Carter series, etc. Companies: Selig, Fox, Goldwyn, Pioneer, Realart, Paramount.

CASSINELLI, DOLORES (Actress). b. New York; educ. Holy Name Convent, Chicago. Screen career: "When Soul Meets Soul," "Do Dreams Come True," "Lafayette, We Come," "A Soul Adrift," "The Virtuous Model," "The Web of Lies," "The Web of Deceit," "Tarnished Reputations," "The Hidden Light," "Peter Ibbetson," "Anne of Little Smoky," "Secrets of Paris," "The Challenge," etc. Companies: Essanay, Perret, Pathé, Commonwealth, Paramount, Associated Exhibitors, Bennett, American.

CASTLE, IRENE (Actress). b. New Rochelle, 1893. m. Vernon Castle (dec.), m. Robert Treman, 1919. Stage career: vaudeville, musical comedy. Screen career: "Patria," "Sylvia of the Secret Service," "The Girl From Bohemia," "Stranded in Arcady," "The Mark of Cain," "The Hillcrest Mystery," "The First Law," "The Mysterious Client," "Convict 999," "The Firing-Line," "The Invisible Bond," "The Amateur Wife," "French Heels," "No Trespassing," "Slim Shoulders," etc. Companies: International, Pathé, Paramount, Hodkinson.

CASTLETON, BARBARA (Actress). b. Little Rock, Ark., 1896; educ. "The Castle," New Rochelle. Screen career: "Sins of Ambition," "On Trial," "Heart of a Girl," "The Silver King," "The Tower of Ivory," "Dangerous Days," "The Man Who Turned White," "Out of the Storm," "Branding Iron," "Dangerous Hours," "The Child Thou Gavest Me," "Shams of Society," "The Sheik of Araby," "Wild Honey," "False Fronts," "My Friend, the Devil,"

"The Streets of New York," etc. Companies: Ivan, Essanay, World, Famous Players, Ince, Goldwyn, Hampton, First National, Robertson-Cole, Universal, American, Fox, Arrow.

CHADWICK, CYRIL (Actor). b. England. Stage career: musical comedy and farce. Screen career: "His Wife's Money," "Clothes," "The Misleading Lady," "Three Live Ghosts," "Thirty Days," "Men Women Marry," "Till We Meet Again," "The Stranger's Banquet," "The Christian," "Little Church Around the Corner," "Brass," etc. Companies: Selznick, Metro, Paramount, Hoffman, Associated Exhibitors, Goldwyn, Warner Bros.

CHADWICK, HELENE (Actress). b. Chadwick, New York. Screen career: "Girls," "The Cup of Fury," "Scratch My Back," "The Cow-puncher," "An Adventure in Hearts," "Godless Men," "The Sin Flood," "Dangerous Curve Ahead," "The Glorious Fool," "Yellow Men and Gold," "The Dust Flower," "Brothers Under the Skin," "Gimme," "The Angel Factory," "Quicksands," etc. Companies: Paramount, Pathé, Goldwyn, First National, American.

CHANEY, LON (Actor). b. and educ. Colorado Springs. Stage career: musical comedy. Screen career: "Fires of Rebellion," "Broadway Love," "Paid in Advance," "The False Faces," "The Miracle Man," "Victory," "A Man's Country," "When Bearcat Went Dry," "Treasure Island," "The Gift Supreme," "The Penalty," "Nomads of the North," "Outside the Law," "Bits of Life," "Light in the Dark," "For Those We Love," "The Ace of Hearts," "The Night Rose," "Voices of the City," "A Blind Bargain," "The Trap," "Flesh and Blood," "Oliver Twist," "Shadows," "Quincy Adams Sawyer," "All the Brothers Were Valiant," "While Paris Sleeps," "The Shock," "The Hunchback of Notre Dame," etc. Companies: Universal, Paramount, Mutual, World, Repub., Goldwyn, First National, Metro, Hodkinson, Preferred.

CHAPLIN, CHARLES SPENCER (Actor, Director, Producer). b. Paris, 1889. m. Mildred Harris, 1918 (divorced). Stage career: in London theatres, "Rags and Riches," "Sherlock Holmes," came to America with "A Night in an English Music Hall." Screen career: "The Rink," "Easy Street," "Tillie's Punctured Romance," "The Immigrant," "The Adventurer," "A Dog's Life," "Shoulder Arms," "A Day's Pleasure," "Sunnyside," "The Kid," "Shanghai'd," "The Tramp," "The Floor-Walker," "The Idle Class," "Pay-Day," "The Pilgrim," "A Woman of Paris," etc. Companies: Keystone, Essanay, Mutual, First National, United Artists.

CHAPLIN, SYDNEY (Actor, Director). b. Cape Town, South Africa. Stage career: with Charles Froham, Fred Karno's "A Night in an English Music Hall." Screen career: "Submarine Pirate," "One Hundred Million," "King, Queen, Joker," "Pay-Day," "The Pilgrim," etc. Business Manager for Charles Chaplin. Companies: Keystone, Paramount, First National.

CHAUTARD, EMILE (Director). b. Paris. Stage career: leading man, Paris, and Theatre Royal. Screen career: "Magda," "The House of Glass," "The Marionettes," "Her Final Reckoning," "Paid in Full," "Under the Greenwood Tree," "The Parisian Wife," "The Marriage Price," "Out of the Shadows," "Eyes of the Soul," "Mystery of the Yellow Room," "The Invisible Foe," "The Black Panther's Cub," "Luring Lies," "Whispering Shadows," "The Glory of Clementina," "Youth to Youth," "Forsaking All Others," etc. Companies: Eclair, Peerless, Pathé, World, Paramount, Ziegfeld, Robertson-Cole, Metro, Universal.

CHILDERS, NAOMI (Actress). b. Pennsylvania; educ. Maryville Convent, St. Louis, Missouri. Stage career: "Madam X," "Ready Money," etc. Screen career: "The

Yellow Dove," "Blind Man's Eyes," "Shadows of Suspicion," "Lord and Lady Algy," "Gay Lord Quex," "Street Called Straight," "Earthbound," "Hold Your Horses," "Courage," "Mr. Barnes of New York," "Success," etc. Companies: Vitagraph, Metro, Goldwyn, First National.

CHRISTIE, AL E. (Supervising Director). b. London, Canada; educ. New York. Early career: with Liebler & Co. Screen career: producer of more than eight hundred comedies; 1916 organized Christie Film Co., and produced Christie Comedies for release through Educational.

CLARK, MARGUERITE (Actress). b. Cincinnati, Ohio, 1887; educ. Ursuline Convent. Stage career, since 1899, "Baby Mine," etc. Screen career: "Bab" series, "The Seven Swans," "Prunella," "Rich Man, Poor Man," "The Golden Bird," "A Honeymoon for Three," "Mrs. Wiggs of the Cabbage Patch," "Three men and a Girl," "Little Miss Hoover," "Girls," "Widow by Proxy," "Easy to Get," "Girl Named Mary," "Scrambled Wives," etc. Companies: Famous Players, Paramount, First National.

CLARKE, BETTY ROSS (Actress). b. Langdon, North Dakota; educ. Stanley Hall, Minnesota. Stage career: lead in "Fair and Warmer," first road company; stock in many cities. Screen career: "If I Were King," "The Very Idea," "The Traveling Salesman," "Brewster's Millions," "The Fox," "Jack O' Lantern," "Her Social Value," "The Man from Downing Street," etc. Companies: Universal, Fox, Griffith, Paramount, Vitagraph, Hodkinson, First National.

CLAYTON, ETHEL (Actress). b. Champaign, Illinois; educ. St. Elizabeth's Convent, Chicago. Stage career: "The Devil," "The Country Boy," etc. Screen career: "The Lion and the Mouse," "The Great Divide," "The Fortune Hunter," "The Stolen Paradise," "The Soul without Windows," "Pettigrew's Girl," "Maggie Pepper," "Men,

Women and Money," "The Thirteenth Commandment," "A Lady in Love," "The Ladder of Lies," "Crooked Streets," "Sins of Rosanne," "The City Sparrow," "The Price of Possession," "Exit the Vamp," "Her Own Money," "The Cradle," "For the Defense," "If I Were Queen," "Can a Woman Love Twice?" etc. Companies: Lubin, World, Famous Players, Paramount, F. B. O.

CLIFFORD, RUTH (Actress). b. Rhode Island, February 17, 1900; educ. St. Mary's Seminary, Bayview, R. I. Screen career: "The Kaiser — the Beast of Berlin," "Fires of Youth," "The Lure of Luxury," "The Amazing Woman," "The Invisible Ray," "The Savages," "The Cabaret Girl," "The Guilt of Silence," "Tropical Love," "My Dad," "The Dangerous Age," "Face on the Barroom Floor," "Truxton King," etc. Companies: Edison, Universal, Bluebird, Repub., F. B. O., First National, Fox.

CLIFTON, ELMER (Actor and Director). Stage career, with Belasco. Screen career: "Birth of a Nation," "Intolerance," "Smashing Through," "Kiss or Kill," "Battling Jane," "The Hope Chest," "Peppy Polly," "Nugget Nell," "Out of Luck," "Turning the Tables," "Down to the Sea in Ships," "Six Cylinder Love," etc. Companies: Griffith, Universal, Paramount, Hodkinson, Fox.

CLINE, EDWARD FRANCIS (Director). b. Kenosha, Wisconsin, 1892; educ. Lake Forest, Chicago. Screen career: "The Winning Punch," "Those Athletic Girls," "Ten Nights Without a Barroom," "One Week," "Convict 13," "Neighbors," "The High Sign," "The Love Nest," "Toby Tyler," "The Three Ages," "Meanest Man in the World," and many Sennett, Fox and Buster Keaton Comedies. Companies: Keystone, Sennett, Paramount, Fox, Metro, First National, Principal.

CODY, LEWIS J. (Actor). b. Waterville, Maine, 1885; educ. McGill University, Montreal. Stage career: stock,

Frohman, Shubert, etc. Screen career: "A Branded Soul," "Treasure of the Sea," "For Husbands Only," "Don't Change Your Husband," "The Beloved Cheater," "The Butterfly Man," "Occasionally Yours," "The Sign on the Door," "Dangerous Pastimes," "Valley of Silent Men," "Secrets of Paris," "Lawful Larceny," "Jacqueline," "Souls for Sale," "Rupert of Hentzau," etc. Companies: Fox, Metro, Weber, Paramount, Robertson-Cole, First National, Arrow, Bennett, Goldwyn, Selznick.

COLEMAN, VINCENT (Actor). Stage career: began at age of twelve. Screen career: "Should a Husband Forgive?" "Partners of the Night," "The Scarlet Trail," "Good References," "Princess Jones," "The Magic Cup," "Such a Little Queen," "Fascination," "Divorce Coupons," "Has the World Gone Mad?" etc. Companies: Fox, Goldwyn, First National, Vitagraph, Realart, Metro, Equity.

COLLIER, WILLIAM, JR. (Actor). Screen career: "The Soul of Youth," "Everybody's Sweetheart," "The Heart of Maryland," "At the Stage Door," "Cardigan," "The Good Provider," "Secrets of Paris," "Enemies of Women," etc. Companies: Realart, Selznick, Vitagraph, Pine Tree, Robertson-Cole, American, Paramount, Bennett, Cosmopolitan.

COLLINS, MAY (Actress). b. New York. Stage career: with Wm. A. Brady, etc. Screen career: "A Matter of Taste," "The Winning Shot," "Hearts of the North Land," "All's Fair in Love," "Red-Hot Romance," "The Shark Master," "Little Eva Ascends," etc. Companies: Universal, Goldwyn, First National, Metro.

COMPSON, BETTY (Actress). b. Salt Lake City. Stage career: violinist in vaudeville. Screen career: seventy-eight Christie Comedies, "The Miracle Man," "At the End of the World," "The Law and the Woman," "The Little

Minister," "The Green Temptation," "The Bonded Woman," "To Have and to Hold," "Over the Border," "The White Flower," "The Woman with Four Faces," "Kick-In," etc. Companies: Christie, Goldwyn, Paramount.

CONKLIN, CHESTER (Actor). b. Oskaloosa, Iowa. Stage career: circus clown, stock comedian, etc. Screen career: appeared as "Walrus" in early Chaplin comedies. Later starred in numerous comedies. Companies: Keystone, Sennett, Paramount, Warner Bros., Educational, Fox.

CONNELLY, EDWARD J. (Actor). b. New York City. Stage career: with Fritzi Scheff, etc. Screen career: "Fall of the Romanoffs," "Rasputin," "Toys of Fate," "The Willow Tree," "Shore Acres," "Four Horsemen of the Apocalypse," "Some One in the House," "Cinderella's Twin," "The Saphead," "The Conquering Power," "Turn to the Right," "The Prisoner of Zenda," "Trifling Women," "Where the Pavement Ends," "Scaramouche," etc. Companies: Ince, Pathé, World, Metro.

COOGAN, JACKIE (Child Actor). b. New York, 1915. Stage career: made first appearance at age of sixteen months; played with father in Annette Kellermann's vaudeville act. Screen career: cast by Charles Chaplin for title role of "The Kid," starred in "Peck's Bad Boy," "My Boy," "Trouble," "Oliver Twist," "Daddy," "Circus Days," "Long Live the King," etc. Companies: First National, Metro.

COOPER, GEORGE (George Cooper Healy, Actor). b. Newark, 1891; educ. New York. Stage career: stock, vaudeville. Screen career: "Mills of the Gods," "The Auction Block," "The Dark Star," "Find the Woman," "A Small Town Romance," "The Veiled Mystery," "For Those We Love," "The Glorious Fool," "The Fox," "Turn to the Right," "The Love Letter," "Suzanna," "The Shriek of Araby," "Little Church Around the Corner," "Quick-

sands," "The Nth Commandment," etc. Companies: Vitagraph, Goldwyn, Paramount, Metro, Universal, Sennett, First National, Pathé, American, Cosmopolitan, Warner Bros.

COOPER, MIRIAM (Actress). b. Baltimore, Maryland; educ. Baltimore, and New York Art School; m. Raoul Walsh. Screen career: "The Birth of a Nation," "Intolerance," "The Honor System," "The Innocent Sinner," "The Prussian Cur," "Evangeline," "Should a Husband Forgive?" "The Deep Purple," "Serenade," "Kindred of the Dust," "Her Accidental Husband," "Is Money Everything?" "The Girl Who Came Back," "Daughters of the Rich," "The Broken Wing," etc. Companies: R. M., Griffith, Fox, Realart, First National, C. B. C., Preferred.

COSTELLO, MAURICE (Actor). b. Pittsburgh, Pennsylvania. Stage career: eighteen years. Screen career: was first big star in early days of Vitagraph. Appeared in "A Tale of Two Cities," "Mr. Barnes of New York," "Deadline at Eleven," "The Tower of Jewels," "Conceit," "Determination," "None So Blind," "Man and Wife," "Glimpses of the Moon," "Fogbound" and several hundred more. Companies: Vitagraph, Arrow, Selznick, Paramount.

COURTOT, MARGUERITE GABRIELLE (Actress). b. Summit, New Jersey, 1897; educ. New York and Switzerland. m. Raymond McKee, 1923. Early career: artist's model. Screen career: "Rolling Stones," "The Natural Law," "The Unbeliever," "The Perfect Lover," "Teeth of the Tiger," "Bound and Gagged," "Pirate Gold," "Velvet Fingers," "Roaring Oaks," "Rogues and Romance," "Silas Marner," "Beyond the Rainbow," "The Cradle Buster," "Jacqueline," "Down to the Sea in Ships," "Outlaws of the Sea," etc. Companies: Kalem, Famous Players, Selznick, Pathé, Robertson-Cole, American, Arrow, Hodkinson.

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COWAN, SADA (Continuity Writer). b. Boston, Massachusetts; educ. Europe. Stage career: plays produced, "Playing the Game," "The State Forbids," and fourteen one-act plays. Screen career: "Why Change Your Wife?" "Courage," "Vengeance is Mine," "Straight From Paris," "Charge It," "The Unnamed," "Fool's Paradise," "What No Man Knows," "Peter the Great," etc. Companies: Metro, Paramount.

CRANE, WARD (Actor). b. Albany, New York. Screen career: "The Dark Star," "Soldiers of Fortune," "Luck of the Irish," "Heart of a Fool," "Frisky Mrs. Johnson," "Something Different," "French Heels," "No Trespassing," "Broadway Rose," "The Famous Mrs. Fair," "Within the Law," etc. Companies: Paramount, A. P., Realart, Hodgkinson, Metro, First National.

CRANE, Wm. H. (Actor). b. Leicester, Massachusetts, 1845. Stage career: "Comedy of Errors," "Merry Wives of Windsor," "The Henrietta," "David Harum," etc. Screen career: "Kiss Me Quick," "The Saphead," "David Harum," "Three Wise Fools," etc. Companies: Fox, Metro, Paramount, Goldwyn.

CRISP, DONALD (Actor and Director). b. London, England. Screen career: "Ramona," "Eyes of the World," "Broken Blossoms," "Love Insurance," "A Very Good Young Man," "Why Smith Left Home," "Too Much Johnson," "The Six Best Cellars," "Held By the Enemy," "The Barbarians," "Appearances," "The Princess of New York," "The Bonnie Brier Bush," etc. Companies: Biograph, R. M., Mutual, Griffith, Paramount, Pioneer.

CROSLAND, FREDERIC ALAN (Director). b. 1891; educ. Dartmouth College. Early career: newspaper and magazine writer. Stage career: in Sheridan's "Rivals," Goldsmith's "She Stoops to Conquer," Shakespeare, etc. Screen

career: played in pictures with Pathé, Edison, etc.; started directing at age of twenty-one; directed "The Unbelievers," "The Whirlpool," "The Country Cousin," the Photographic History of the War, "The Point of View," "Broadway and Home," "Worlds Apart," "Is Life Worth Living?" "Shadows of the Sea," "Room and Board," "Slim Shoulders," "The Face in the Fog," "Enemies of Women," etc. Companies: Pathé, Edison, Famous Players, Selznick, Realart, Tilford, Cosmopolitan.

CRUZE, JAMES (Director). b. Ogden, Utah, 1884. m. Marguerite Snow; educ. Ogden, Utah. Stage career: Medicine shows. Screen career: "The City of Dim Faces," "Less Than Kin," "Johnny Get Your Gun," "Fired," "Alias Mike Moran," "The Roaring Road," "The Love Burglar," "Valley of the Giants," "The Lottery Man," "Hawthorne of the U. S. A.," "What Happened to Jones," "Mrs. Temple's Telegram," "A Full House," "Always Audacious," "The Charm School," "Food for Scandal," "One Glorious Day," "Is Matrimony a Failure?" "The Dictator," "The Old Homestead," "30 Days," "The Covered Wagon," "Hollywood," "Ruggles of Red Gap," etc. Companies: Metro, Paramount, Realart.

CUMMINGS, IRVING (Actor and Director). b. New York, 1888. Stage career: with Henry Miller, Lillian Russell, etc. Screen career: since 1910, "Rasputin, the Black Monk," "The Woman Who Gave," "Don't Change Your Husband," "Men, Women and Money," "Secret Service," "What Every Woman Learns," "Everywoman," "Her Code of Honor," "The Better Wife," "Ladder of Lies," "The Round Up," "Harriet and the Piper," "Old Dad," "Beautifully Trimmed," "The Saphead," "Cameron of the Royal Mounted," "Hell's River," "Flesh and Blood," "Paid Back," "The Eternal Flame," "Broad Daylight," "The Jilt," "Environment," "East Side, West Side," etc. Companies: World, Universal, Principal, Fox, Paramount, United, Selznick, First National, Metro, Hodkinson, Lesser.

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CUNEO, LESTER (Actor). b. Indian Territory, 1888; educ. Northwestern University. Stage career: stock. Screen career: "Graustark," "Mister 44," "Big Tremaine," "Pidgin Island," "The Haunted Pajamas," "Under Handicap," "Paradise Garden," "Food for Scandal," "Ranger and the Law," "Blue Blazes," "The Masked Avenger," "Blazing Arrows," etc. Companies: Essanay, Metro, Fox, Realart, Capital, Western, Selig.

CUNNINGHAM, JACK (Continuity Writer). b. India, Iowa; educ. Cornell College, Mt. Vernon, Iowa. Early career: newspaper man. Screen career: has written numerous continuities, including "A Wife's Awakening," "Beyond the Rocks," "The Ghost Breaker," "The Tiger's Claw," "The Covered Wagon," "Homeward Bound," etc. Companies: Triangle, Pathé, Robertson-Cole, Hodkinson, Paramount.

CURWOOD, JAMES OLIVER (Author). b. Owosso, Michigan, June 12 1878. Author of: "The Gold Hunters," "Philip Steele of the Royal Mounted," "Flower of the North," "Isobel," "Kazan," "God's Country and the Woman," "The Courage of Marge O'Doon," "Nomads of the North," "The River's End," "Valley of Silent Men," "The Flaming Forest," "The Country Beyond," and many other melodramatic stories.

DANIEL, VIORA (Actress). Screen career: "Young Mrs. Winthrop," "Thou Art the Man," "Life of the Party," "The Easy Road," "A Barnyard Cavalier," "Be My Wife," "Cold Feet," "That Son of a Sheik," "The Cowboy and the Lady," and numerous Christie Comedies. Companies, Paramount, Goldwyn, Christie.

DANIELS, BEBE (Actress). b. Dallas, Texas, 1901; educ. convent in Los Angeles. Stage career: played child parts in stock companies. Screen career: child actress with

Selig, two years in Harold Lloyd comedies, starred in "Why Change Your Wife?" "Everywoman," "You Never Can Tell," "Oh, Lady, Lady," "She Couldn't Help It," "Ducks and Drakes," "The March Hare," "Two Weeks With Pay," "The Affairs of Anatole," "North of the Rio Grande," "Singed Wings," "Nancy from Nowhere," "The Speed Girl," "A Game Chicken," "Pink Gods," "The World's Applause," "Glimpses of the Moon," "Nice People," "The Exciters," etc. Companies: Selig, Pathé, Realart, Paramount.

DANA, VIOLA (Actress). b. Brooklyn, 1898; educ. New York. Stage career at age of eleven; appeared in "Rip Van Winkle," "The Littlest Rebel," "The Poor Little Rich Girl," etc. Screen career: "The Stoning," "Blue Jeans," "A Weaver of Dreams," "The Night Rider," "The Baby Devil," "Some Bride," "Please Get Married," "The Willow Tree," "The Chorus Girl's Romance," "Cinderella's Twin," "Offshore Pirate," "Puppets of Fate," "Blackmail," "The Match Breaker," "There Are No Villains," "The Fourteenth Lover," "Glass Houses," "Seeing's Believing," "They Like 'Em Rough," "The Five-Dollar Baby," "June Madness," "Love in the Dark," "Crinoline and Romance," "A Noise in Newboro," "Her Fatal Millions," etc. Companies: Edison, Metro, Realart.

DARLING, GRACE (Actress). b. New York, 1896; educ. New York. Early career: newspaper writer. Screen career: "Beatrice Fairfax," "Virtuous Men," "False Gods," "Amazing Lovers," "The Discarded Woman," "Even as Eve," "Every Man's Price," "For Your Daughter's Sake," etc. Companies: Int., Sol Lesser, Rolfe, First National, Hall, Wilks.

DARLING, HELEN (Actress). Stage career: classical dancing for four years. Screen career: "Ain't Love Grand?" "Wedding Blues," "Single and Double," "Scrap-

pily Married," "Home Spun Hero," "Hey, Rube," "Falling For Fanny," "No Parking," "A Rambling Romeo," "A Dangerous Husband," "West Is West," and numerous comedies. Companies: Christie, Universal, Arrow.

DAVENPORT, DOROTHY (Mrs. Wallace Reid, Actress). Screen career: "The Fighting Chance," "Every Woman's Problem," "The Masked Avenger," "Human Wreckage," etc. Companies: Paramount, Plym., F. B. O.

DAVIDSON, DORE (Actor). b. New York City. Thirty years' stage experience. Screen career: "Humoresque," "The Daughter Pays," "The Rosary," "Your Best Friend," "A Good Provider," "The Light in the Dark," "Shylock of Wall Street," "Success," "None So Blind," etc. Companies: Cosmopolitan, Selznick, S. R., Warner Bros., Paramount, First National, Metro, Arrow.

DAVIDSON, JOHN (Actor). b. New York, 1886; educ. Columbia University. Stage career, with Mrs. Fiske in "Madame Sand," also in "Penrod," "Young Man's Fancy." Screen career: "The Wall Between," "A Million a Minute," "Sentimental Lady," "Pawn of Fate," "Through the Toils," "The Great Lover," "No Woman Knows," "Under Two Flags," "The Idle Rich," "Fool's Paradise," "The Woman Who Walked Alone," "Saturday Night," etc. Companies: Metro, Kleine, World, Goldwyn, Universal, Paramount.

DAVIES, MARION (Actress). b. Brooklyn, 1897. Stage career: musical comedy. Screen career: "Cecilia of the Pink Roses," "The Belle of New York," "The Dark Star," "April Folly," "The Cinema Murder," "The Restless Sex," "Getting Mary Married," "Buried Treasure," "Enchantment," "The Bride's Play," "The Young Diana," "Beauty's Worth," "When Knighthood Was in Flower," "Adam and Eva," "Little Old New York," etc. Company: Cosmopolitan.

DAVIS, MILDRED (Actress). b. Philadelphia, Pennsylvania, 1903, m. Harold Lloyd, 1923; educ. Friend's School, Philadelphia. Screen career: "Weaver of Dreams," "All Wrong," "I Do," "The Sailor Made Man," "Never Weaken," "Grandma's Boy," "Dr. Jack," "Safety Last," "Temporary Marriage," etc. Companies: Metro, Pathé, Equity.

DAW, MARJORIE (Actress). b. Colorado Springs, Colorado, 1902; educ. Westlake School. Screen career: "Joan the Woman," "Rebecca of Sunnybrook Farm," "Arizona," "He Comes Up Smiling," "Bound in Morocco," "Mr. Fix-It," "Say, Young Fellow," "The Knickerbocker Buckaroo," "The Americano," "The River's End," "Don't Ever Marry," "Dinty," "Experience," "Penrod," "Love Is An Awful Thing," "The Long Chance," "The Pride of Palomar," "Patsy," etc. Companies: Universal, Artcraft, First National, Metro, Paramount, Arrow, Selznick, Truart.

DAWLEY, J. SEARLE (Director). b. Del Norte, Colorado; educ. Scott Saxton College of Oratory, Denver. Stage career: four years stage manager in vaudeville and stock. Screen career: "Snow White," "The Seven Swans," "The Lie," "Harvest Moon," "Everybody's Business," "The Phantom Honeymoon," "Woman or Tiger," "Beyond Price," "A Little Child Shall Lead Them," "As a Man Lives," "Has the World Gone Mad?" etc. Companies: Edison, Famous Players, Fox, Warner Bros., Equity.

DAWN, HAZEL (Actress). b. Ogden City, Utah, 1891. Stage career: musical comedy and farce. Screen career: "The Heart of Jennifer," "The Masqueraders," "The Sales Lady," "Under Cover," "The Lone Wolf," "Devotion," etc. Companies: Paramount, Associated Producers.

DAY, SHANNON (Actress). b. New York City. Stage career: Follies and Midnight Frolic. Screen career: "The

Man Who Had Everything," "Man, Women, Marriage," "Sacred and Profane Love," "Forbidden Fruit," "Affairs of Anatole," "His Back Against the Wall," "After the Show," "North of the Rio Grande," "One Clear Call," "Honor First," "Manslaughter," "Captain Fly-By-Night," "All the Brothers Were Valiant," etc. Companies: Goldwyn, First National, Paramount, Fox, F. B. O., Metro.

DEAN, PRISCILLA (Actress). b. New York City; m. Wheeler Oakman, 1920. Stage career: stock and vaudeville. Screen career: "Pretty Smooth," "Kiss or Kill," "Wicked Darling," "Wildcat of Paris," "Two-Souled Woman," "Brazen Beauty," "Beautiful Beggar," "The Virgin of Stamboul," "Outside the Law," "Reputation," "The Conflict," "Wild Honey," "Under Two Flags," "Flame of Life," "Drifting," etc. Company: Universal.

DE BRULLIER, NIGEL (Actor). Screen career: "The Boomerang," "The Dwelling Place of Light," "Flames of the Flesh," "Virgin of Stamboul," "The Four Horsemen of the Apocalypse," "The Three Musketeers," "The Devil Within," "A Doll's House," "Salome," "Omar the Tentmaker," "Without Benefit of Clergy," "The Hunchback of Notre Dame," etc. Companies: Pioneer, Hodkinson, Fox, Universal, Metro, Price, United Artists, First National.

DE CORDOBA, PEDRO (Actor). b. New York, 1881. Extensive stage career. Screen career: "Carmen," "Temptation," "Maria Rosa," "Barbary Sheep," "The New Moon," "The World and His Wife," "The Inner Chamber," "The Young Diana," "When Knighthood Was in Flower," "The Sin That Was His," "Enemies of Women," etc. Companies: Selznick, Lasky, Artcraft, Paramount, Vitagraph, Cosmopolitan.

DE GRASSE, JOSEPH (Director). b. France; educ. New York. Stage career: from 1883. Screen career: 1909,

"After the War," "Heart of the Hills," "Market for Souls," "L'Apache," "My Friend's Wife," "The Golden Hope," "The Undertow," "Forty-five Minutes From Broadway," "Nineteen and Phyllis," "Old Swimmin' Hole," "Bonnie May," "A Tailor Made Man," "The Girl I Loved," etc. Companies: Pathé, Lubin, Universal, Argosy, Ince, Paramount, First National, United Artists.

DE GRASSE, SAMUEL ALFRED (Actor). b. Bathurst, New Brunswick. Screen career: "Birth of a Nation," "Intolerance," "Good, Bad Man," "Half Breed," "Wild and Woolly," "Heart of the Hills," "Silk Lined Burglar," "Blind Husbands," "Devil's Passkey," "A Wife's Awakening," "Slippy McGee," "Robin Hood," "Forsaking All Others," "The Spoilers," etc. Companies: Griffith, Artcraft, Universal, Associated Producers, Mayflower, Robertson-Cole, First National, United Artists.

DE HAVEN, CARTER (Actor). b. Chicago, Illinois, 1886. Stage career: vaudeville and musical comedy. Screen career: "The College Orphans," "My Lady Friends," "Marry the Poor Girl," "The Girl in the Taxi," "Rice and Old Shoes," and numerous comedies. Companies, Universal, Goldwyn, First National, Pathé, F. B. O.

DE HAVEN, FLORA PARKER (Mrs. Carter, Actress). b. Perth Amboy, New Jersey. Stage career: stock. Screen career: has appeared with her husband in his features and comedies.

DE LA MOTTE, MARGUERITE (Actress). b. Duluth, Minnesota, 1903; educ. San Diego, California. Screen career: "The Pagan God," "For a Woman's Honor," "Dangerous Waters," "The Sagebrusher," "The Hope," "Trumpet Island," "The U. P. Trail," "The Mark of Zorro," "The Nut," "The Three Musketeers," "Shattered Idols," "Shadows," "The Jilt," "What a Wife Learned," "The

Famous Mrs. Fair," "Just Like a Woman," "Scars of Jealousy," etc. Companies: Hampton, Metro, Vitagraph, Hodkinson, United Artists, First National, Preferred.

DEL RUTH, HAMPTON (Editor and Supervising Director). b. Venice, 1888; educ. Oxford University, England. Screen career: "The Invisible Fear," "The Marriage Chance," etc. Has directed numerous Sennett and Sunshine comedies, also. Companies: Keystone, Sennett, Paramount, Fox, First National, American.

DE MILLE, CECIL BLOUNT (Producing Director). b. August 12, 1881. m. Constance Adams. Stage career: Playwright, actor and producer for ten years, producing successfully for Belasco. Screen career, from 1914: director-general for Lasky; president Morosco Photoplay Company; vice-president Pallas Picture Company; director-general Famous Players-Lasky Company. Productions: "Girl of the Golden West," "Warrens of Virginia," "Carmen," "Joan the Woman," "The Dream Girl," "The Woman God Forgot," "The Devil-Stone," "The Whispering Chorus," "Don't Change Your Husband," "For Better, For Worse," "Male and Female," "Why Change Your Wife?" "Something to Think About," "Forbidden Fruit," "The Affairs of Anatole," "Fool's Paradise," "Saturday Night," "Adam's Rib," "The Ten Commandments," etc.

DE MILLE, WILLIAM C. (Director). b. Washington, North Carolina, 1878; educ. Columbia University, A.B., 1900. Stage career: playwright. Screen career: "The Ragamuffin," "The Heir to the Hoorah," "The Clown," "The Widow's Might," "One More American," "The Tree of Knowledge," "The Prince Chap," "Conrad in Quest of His Youth," "Midsummer Madness," "What Every Woman Knows," "The Lost Romance," "After the Show," "Bought and Paid For," "Nice People," "Clarence," "The World's Applause," "Grumpy," "Only 38," "The Marriage Maker," etc. Company, Paramount.

DEMPSTER, CAROL (Actress). b. California, January 16, 1902. Early career: dancer. Screen career: "Romance of Happy Valley," "Girl Who Stayed at Home," "Scarlet Days," "The Love Flower," "Dream Street," "Black Beach," "Sherlock Holmes," "One Exciting Night," "The White Rose," etc. Companies: Griffith, United Artists, First National, Goldwyn.

DENNY, REGINALD (Actor). b. England, November 20, 1891. Early career: stage in England and America. Screen career: "A Dark Lantern," "39 East," "The Price of Possession," "Paying the Piper," "Disraeli," "Footlights," "The Iron Trail," "Tropical Love," "Never Let Go," "The Kentucky Derby," "The Abysmal Brute," "The Leather Pusher" Series, etc. Companies: Realart, Famous Players, United Artists, Paramount, Pathé, Universal.

DE REMER, RUBY (Actress). b. Denver, Colorado. Stage career: Ziegfeld Follies. Screen career: "The Auction Block," "Pals First," "The Great Romance," "Safe for Democracy," "Fires of Faith," "His Temporary Wife," "The Passionate Pilgrim," "The Way Women Love," "Luxury," "The Unconquered Woman," "Pilgrims of the Night," "Glimpses of the Moon," etc. Companies: Goldwyn, Ivan, Metro, Vitagraph, Paramount, Hodkinson, First National, Brad.

DE ROCHE(FORT), CHARLES (Actor). b. France. Screen career: appeared in French cinema. Brought to United States, 1922, as successor to Valentino. Pictures: "The Spanish Jade," "The Law of the Lawless," "The Cheat," "The Ten Commandments," etc. Company: Paramount.

DESMONDE, WILLIAM (Actor). b. Dublin, Ireland; educ. New York. Stage career: "Quo Vadis," "The Bird of Paradise," etc. Screen career: "Beyond the Shadow," "A Sudden Gentleman," "Mints of Hell," "Bare-fisted Gallagher,"

"Dangerous Water," "Her Code of Honor," "Broadway Cowboy," "Muffled Drums," "Women Men Love," "The Child Thou Gavest Me," "Fightin' Mad," "Perils of the Yukon," "Around the World in Eighteen Days," "The Phantom Fortune," etc. Companies: Triangle, Hampton, Mutual, Robertson-Cole, Pathé, First National, Brad., Metro, Universal.

DE VORE, DOROTHY (Actress). b. Fort Worth, 1901. Stage career: vaudeville. Screen career: "45 Minutes from Broadway," "The Magnificent Brute," and numerous comedies. Companies: First National, Universal, Christie.

DIX, BEULAH MARIE (Mrs. George Flebbe, Author and Continuity Writer). b. Kingston, Mass., 1876; educ. Radcliffe College; author of short stories, books for children, novels, plays. Continuities: "Secret Service," "The Woman Thou Gavest Me," "Fool's Paradise," "The Crimson Challenge," "Borderland," "A Daughter of Luxury," etc. Company: Paramount.

DIX, RICHARD (Actor). b. St. Paul, Minnesota, 1894; educ. St. Paul Central High School and University of Minnesota. Stage career: "Song of Songs," "First is Last," "Night Lodging," stock, etc. Screen career: "Not Guilty," "Dangerous Curve Ahead," "All's Fair in Love," "The Glorious Fool," "The Sin Flood," "Yellow Men and Gold," "The Wall Flower," "The Christian," "Fools First," "The Bonded Woman," "Racing Hearts," "Quicksands," "Souls For Sale," "To the Last Man," etc. Companies: First National, Goldwyn, American, Paramount.

DOVE, BILLIE (Actress). b. New York, 1900. Stage career, with Ziegfeld Follies. Screen career: "Get Rich Quick Wallingford," "At the Stage Door," "Polly of the Follies," "All the Brothers Were Valiant," "Madness of Youth," "Youth to Youth," "Beyond the Rainbow," etc. Companies: Paramount, Robertson-Cole, First National, Metro, Fox.

DOWLING, JOSEPH (Actor). b. Pittsburgh, 1850; educ. there. Stage career: opera, stock, etc. Screen career: from 1914, "A Law Unto Herself," "Intelligence," "Carmen of the Klondike," "More Trouble," "The Joyous Liar," "Desert of Wheat," "The Miracle Man," "Riders of the Dawn," "The U. P. Trail," "The Spenders," "The Turning Point," "The Devil to Pay," "Lure of Egypt," "Little Lord Fauntleroy," "Dollar Devils," "A Certain Rich Man," "Fightin' Mad," "Quincy Adams Sawyer," "The Infidel," "One Clear Call," "The Half Breed," "If You Believe It, It's So," "Pride of Palomar," "The Trail of the Axe," "The Danger Point," "The Spider and the Rose," "The Girl Who Came Back," "The Grim Comedian," etc. Companies: Ince, Mastercraft, Paralta, Paramount, Hodkinson, Pathé, First National, American, Principal, Preferred.

DREW, MRS. SIDNEY (Lucille McVey, Actress). b. Sedalia, Missouri, 1890; educ. Sedalia College of Music, Nebraska School of Expression. Stage career: entertainer for Redpath Lyceum, United States and Europe. Screen career: numerous comedies with Sidney Drew; also, "Cousin Kate," "After Thirty," etc. Companies: Vitagraph, Famous Players, Pathé.

DUNBAR, HELEN (Actress). Educ. Eden Hall, Pennsylvania. Stage career: sixteen years in comic opera, Weber and Fields, etc. Screen career: "The Squaw Man," "Young Mrs. Winthrop," "Behold My Wife," "Sacred and Profane Love," "You Never Can Tell," "House That Jazz Built," "Her Winning Way," "The Law and the Woman," "The World's Champion," "Beyond the Rocks," "Impossible Mrs. Bellew," "The Homespun Vamp," "Thirty Days," etc. Companies: Essenyat, Metro, Paramount, Realart.

DUNCAN, H. WILLIAM (Actor and Director). b. Scotland; educ. America. Early career: instructor in Physical Culture School. Stage career: vaudeville with Sandow, the

wrestler; leads in Forepaugh stock; wrote "The Fifth Generation," "The Sporting Editor." Screen career: "Dead Shot Baker," "The Fighting Trail," "Smashing Barriers," "Fighting Fate," "Silent Avenger," "Steelheart," "Where Men Are Men," "No Defense," "The Silent Vow," "Fighting Guide," "When Danger Smiles," "Playing It Wild," etc. Companies: Selig, Vitagraph.

DWAN, ALLAN (Director). b. Toronto, Canada; educ. Notre Dame, Indiana. Screen career: "Wildflower," "David Harum," "Panthea," "Man Who Made Good," "Cheating Cheaters," "He Comes Up Smiling," "Heading South," "Sahara," "Soldiers of Fortune," "Luck of the Irish," "A Splendid Hazard," "In the Heart of a Fool," "The Scoffer," "The Forbidden Thing," "A Perfect Crime," "The Broken Doll," "The Sin of Martha Queed," "The Hidden Woman," "Robin Hood," "Glimpses of the Moon," "Lawful Larceny," "Zaza," etc. Companies: Essanay, American, Famous Players, Selznick, Goldwyn, Triangle, Arcraft, Pathé, Associated Producers, United Artists, Paramount.

EDWARDS, SNITZ (Actor). Screen career: "The City of Masks," "The Charm School," "The Love Special," "Going Some," "Cheated Love," "No Woman Knows," "Human Hearts," "Red Hot Romance," "Ladies Must Live," "The Ghost Breaker," "The Gray Dawn," "A Ladies' Man," "Love Is An Awful Thing," "June Madness," "Rags to Riches," "Souls for Sale," etc. Companies: Famous Players, Goldwyn, Universal, Paramount, First National, Stromberg, Hodkinson, Selznick, Warner Bros., Metro.

EDDY, HELEN JEROME (Actress). b. New York City; educ. Los Angeles. Screen career: "The County Fair," "Pollyanna," "One Man in a Million," "House of Toys," "Light Woman," "City Sparrow," "Forbidden Thing," "First Born," "The Other Woman," "The Flirt," "When Love Comes," "An Old Sweetheart of Mine," etc. Com-

panies: Tourneur, Arcraft, First National, Pathé, American, G. C. Smith, Famous Players, Dwan, Robertson-Cole, Hodkinson, Universal, F. B. O., Metro.

EDWARDS, J. GORDON (Director). b. Montreal, Canada; educ. Quebec. Stage career: repertoire, toured United States and England with Wilton Lackaye, Amelia Bingham, James K. Hackett; stage director and producer for Fox Academy of Music, producing two hundred and fifty plays. Screen career: "Cleopatra," "Camille," "Salome," "The Soul of a Buddha," "Under the Yoke," "A Woman There Was," "Lone Star Ranger," "When Men Desire," "Wolves of the Night," "Last of the Duanes," "Wings of the Morning," "The Joyous Troublemaker," "If I were King," "Drag Harlan," "The Scuttlers," "The Queen of Sheba," "His Greatest Sacrifice," "Nero," "The Silent Command," etc. Company: Fox.

EDESON, ROBERT (Actor). b. New Orleans, Louisiana; educ. Brooklyn. Stage career: twenty-five years, starring in many productions. Screen career: "The Call of the North," "The Absentees," "Mortmain," "The Cave Man," "The Light That Failed," "Big Jim Garrity," "The Public Defender," "Sealed Hearts," "Extravagance," "Any Night," "Prisoner of Zenda," "Sure Fire Flint," "Luck," "Tie That Binds," "Has the World Gone Mad?" "You Are Guilty," "The Spoilers," etc. Companies: Lasky, N. Y. M. P., Mutual, Vitagraph, Pathé, Selznick, Metro, C. C. Burr, Jacob Wilk, Equity.

ELVIDGE, JUNE C. (Actress). b. St. Paul, 1893. Early career: concert singer. Stage career: Winter Garden Passing Show, 1914. Screen career: "Stolen Orders," "The Quickening Flame," "The Love Defender," "The Moran Deadline," "Three Green Eyes," "Coax Me," "His Father's Wife," "The Woman of Lies," "The Poison Pen," "The Steel King," "The Call of the Yukon," "Beauty's Worth," "Beyond the Rocks," "Man Who Saw Tomorrow," "The

Impossible Mrs. Bellew," "Thelma," "Forsaking All Others," "Power of a Lie," "Quincy Adams Sawyer," "The Woman Conquered," "The Prisoner," etc. Companies: World, Mayflower-Miller, Paramount, F. B. O., Universal, Metro, First National.

EMERSON, JOHN (Continuity Writer and Director). b. Sandusky, Ohio, May 29, 1874. m. Anita Loos, 1919. Stage career: actor and producer; president of the Actors' Equity Association. Screen career: has written continuities for Griffith, Fairbanks, Pickford, Talmadge, Paramount, including "The Americano," "Wild and Woolly," "Dangerous Business," "Red Hot Romance," "Woman's Place," "Polly of the Follies," "Dulcy," etc.

ETHIER, ALPHONSE (Actor). Screen career: "Oh, Johnny," "Sandy Burke of the U-Bar-U," "The Frontier of the Stars," "A Message From Mars," etc. Companies: Goldwyn, Paramount, Metro.

EVANS, LARRY (Author). Early career: adapted plays for Henry Savage; short story writer for leading magazines. Author: "Then I'll Come Back to You," "Among Those Present," "His Own Home Town," "Money, Money, Money," "Are You a Failure?" "The Aristocrat," etc.

EVANS, MADGE (Actress). b. New York City, 1909. Stage career: Mimsey in "Peter Ibbetson," with John Barrymore. Screen career: "Zaza," "The Seven Sisters," "Seventeen," "Beloved Adventuress," "The Burglar," "Little Patriot," "True Blue," "Web of Desire," "Maternity," "Neighbors," "Wanted, a Mother," "Love Not," "Home Wanted," "Little Duchess," "The Volunteer," "Adventures of Carol," "Gates of Gladness," "Helda," etc. Companies: Famous Players, Peerless-World, Prizma.

FAIR, ELINOR (Actress). b. Richmond, Virginia; educ. here and abroad. Stage career: musical comedies. Screen

career: "Kismet," "Miracle Man," "Broadway and Home," "It Can't Be Done," "Through the Back Door," "White Hands," "Driven," "Has the World Gone Mad?" etc. Companies: Robertson-Cole, Paramount, Selznick, Vitagraph, Gunning, United, East Coast, Dependable, Equity.

FAIRE, VIRGINIA BROWN (Actress). b. Brooklyn, New York, 1904. Screen career: "Doubling for Romeo," "Without Benefit of Clergy," "Fightin' Mad," "Monte Cristo," "Omar the Tentmaker," "Stormswept," "Vengeance of the Deep," etc. Companies: Universal, Goldwyn, Metro, Fox, Pathé, First National, F. B. O., American.

FAIRBANKS, DOUGLAS (Actor-Producer). b. Denver, Colorado, May 23, 1883. m. Anna Beth Sully, 1907 (divorced 1918), m. Mary Pickford, 1920. Stage career: since 1901, "Hawthorne of the U. S. A.," "The Show Shop," "The Henrietta," "The Cub," "The Gentleman from Mississippi," etc. Screen career: "The Lamb," "Manhattan Madness," "The Americano," "His Picture in the Papers," "The Knickerbocker Buckaroo," "The Nut," "The Mark of Zorro," "The Three Musketeers," "Robin Hood," "The Thief of Bagdad," etc. Companies: Triangle, Artcraft, United Artists.

FAIRFAX, MARION (Mrs. Tully Marshall, Continuity Writer and Producer). b. Richmond, Virginia; educ. Emerson College, Boston. Early career: Playwright. Screen career: "The River's End," "Valley of the Giants," "Hashimura Togo," "Love Insurance," "Daughter of the Wolf," "Putting It Over," "Go and Get It," "Dinty," "Bob Hampton of Placer," "The Lying Truth," "Sherlock Holmes," "The Snowshoe Trail," etc. Companies: Famous Players, Marion Fairfax Productions, American, First National, F. B. O., Metro.

FARNUM, DUSTIN (Actor). b. Hampton Beach, New Hampshire, 1874. Stage career: in "The Virginian," "The

Squaw Man," "Cameo Kirby," "Littlest Rebel," etc. Screen career: "The Squaw Man," "The Virginian," "A Gentleman from Indiana," "David Garrick," "The Scarlet Pimpernel," "The Spy," "The Corsican Brothers," "Big Happiness," "The Primal Law," "The Devil Within," "Strange Idols," "Oath Bound," "The Yosemite Trail," "While Justice Waits," "Three Who Paid," "The Buster," "Bucking the Barrier," "Trail of the Axe," etc. Companies: Lasky, Pallas-Paramount, Fox, United, Robertson-Cole, American.

FARNUM, FRANKLYN (Actor). b. Boston, Massachusetts, June 5, 1883; educ. Boston, Massachusetts. Stage career: twelve years. Screen career: "The Clock," "Fighting Grin," "Anything Once," "Vanishing Trails" (serial), "Fighting Stranger," "So This is Arizona," "The Last Chance," "The Raiders," "The White Masks," "Shackles of Gold," "Gun-Shy," "Gold Grabbers," "Crossroads," etc. Companies: Universal, Metro, Selig, Canyon, Smith, Goldstone, Fox.

FARNUM, WILLIAM (Actor). b. Boston 1876; educ. Bucksport, Maine. Stage career: began when nine years of age, holding spear in Booth and Barrett Company; leading man of stock company at age of sixteen; leading man for nearly every prominent female star; toured in "Ben Hur" five years; played Shakespearian and classical repertoire on tour and with own stock company, "Monte Cristo." Screen career: "The Spoilers," "A Tale of Two Cities," "Les Miserables," "Riders of the Purple Sage," "Last of the Duanes," "The Conqueror," "When a Man Sees Red," "The Rainbow Trail," "His Greatest Sacrifice," "If I Were King," "Perjury," "A Stage Romance," "Moonshine Valley," "Without Compromise," "Brass Commandments," etc. Companies: Selig, Fox.

FARRAR, GERALDINE (Actress). b. Melrose, Massachusetts, 1883; educ. Europe and America. Stage career:

from 1901, in opera and on concert stage. Screen career: "Carmen," "Joan the Woman," "The Jaguar's Claws," "The Woman God Forgot," "The Stronger Vow," "Shadows," "World and Its Woman," "Flame of the Desert," "The Woman and the Puppet," "The Riddle: Woman," etc. Companies: Lasky, Artcraft, Goldwyn, Assoc. Exhibitors.

FAWCETT, GEORGE (Actor). b. Virginia, 1860; educ. University of Virginia. Stage career: extensive experience in United States and England. Screen career: "The Crisis," "The Great Love," "Romance of Happy Valley," "Hearts of the World," "Cinderella Man," "The Hope Chest," "Girl Who Stayed at Home," "Scarlet Days," "The Greatest Question," "The Branded Woman," "Dangerous Business," "Lessons in Love," "Little Miss Rebellion," "Idols of Clay," "Paying the Piper," "Sentimental Tommy," "Moon Gold," "The Old Homestead," "Ebb Tide," "Manslaughter," "Only 38," "Forever," "West of the Water Tower," etc. Companies: Universal, Fine Arts, Selig, Select, Selznick, Artcraft, Paramount, Griffith, First National, Drama Films.

FAYE, JULIA (Actress). Screen career: "Old Wives for New," "Six Best Cellars," "Don't Change Your Husband," "Something to Think About," "Forbidden Fruit," "Male and Female," "The Affairs of Anatole," "Adam's Rib," "Nice People," "The Great Moment," "Fool's Paradise," "Saturday Night," "Manslaughter," etc. Companies: Paramount, Realart.

FAZENDA, LOUISE (Actress). b. Lafayette, Indiana, 1895; educ. St. Mary's Convent and L. A. High School, Los Angeles. Stage career: short season stock. Screen career: "Spider and the Rose," "Main Street," "The Beauty Shop," "The Beautiful and Damned," "Quincy Adams Sawyer," "The Spoilers," "The Gold Diggers," and numerous Sennett comedies. Companies: Universal,

Keystone, Sennett, Paramount, United, First National, Educational, Warner Bros., Metro, Principal.

FELLOWES, ROCKLIFFE (Actor). b. Ottawa, Canada, 1883; educ. Bishop's College School, Lennoxville. Stage career: with Mrs. Fiske, Grace George, etc. Screen career: "The Regeneration," "The Web of Desire," "The Easiest Way," "The Point of View," "Cup of Fury," "In Search of a Sinner," "Pagan Love," "Bits of Life," "Island Wives," "The Stranger's Banquet," "Penrod and Sam," "The Spoilers," etc. Companies: Fox, Selznick, Goldwyn, First National, Hodkinson, Famous Players, Vitagraph.

FERGUSON, CASSON (Actor). b. Alexandria, Louisiana, May 29, 1891. Stage career: concert singer and musical comedy. Screen career: "How Could You, Jean?" "The Prince Chap," "At the End of the World," "The Law and the Woman," "Manslaughter," "Grumpy," "Secret Service," "Johnny Get Your Gun," "Flame of the Desert," "Madame X," "Merely Mary Ann," "An Unknown Wife," "A Gentleman of Leisure," etc. Companies: Morosco, Hampton, Paramount, Goldwyn, Fox, Universal, Realart.

FERGUSON, ELSIE LOUISE (Actress). b. New York City, 1885; m. Thomas B. Clarke, Jr., 1916 (div.); educ. Normal College, New York; extensive stage career. Screen career: "Sacred and Profane Love," "Footlights," "Peter Ibbetson," "Outcast," "Barbary Sheep," "Such a Little Queen," "His House in Order," "Lady Rose's Daughter," etc. Companies: Famous Players, Paramount.

FERGUSON, HELEN (Actress). b. Decatur, Illinois, 1901. Screen career: "The Gamblers," "Going Some," "Shod With Fire," "Just Pals," "Desert Blossoms," "The Call of the North," "Miss Lulu Bett," "Hungry Hearts," "The Flaming Hour," "The Famous Mrs. Fair," "Brass," "Within the Law," etc. Companies: Blackton, Metro, Vitagraph, Goldwyn, Fox, Universal, Paramount, Warner Bros.

FERGUSON, W. J. (Actor). Stage career: since 1855. Screen career: "The Deep Purple," "Passers-By," "Dream Street," "Peacock Alley," "The World's Champion," "Kindred of the Dust," "The Yosemite Trail," "To Have and to Hold," etc. Companies: Realart, Pathé, Griffith, Tiff., Paramount, First National, Fox.

FINCH, FLORA (Actress). b. England. Stage career: with Ben Greet and vaudeville. Screen career: "A Night Out," "Prudence, the Pirate," "Oh, Boy," "The Unwelcome Guest," "His Better Half," "Dawn," "Lessons in Love," "The Great Adventure," "When Knighthood Was in Flower," "Social Errors," "Luck," and numerous comedies with the late John Bunny. Companies: Vitagraph, Biograph, Pathé, Paramount, Blackton, First National, Hodkinson, Burr.

FITZMAURICE, GEORGE (Director). b. France. m. Ouida Bergere. Screen career: "Stop Thief," "Arms and the Woman," "The Iron Heart," "The Recoil," "Innocent," "Common Clay," "Japanese Nightingale," "The Avalanche," "The Witness for the Defense," "The Counterfeit," "On with the Dance," "Right to Love," "Idols of Clay," "Paying the Piper," "Experience," "Peter Ibbetson," "Three Live Ghosts," "The Man From Home," "To Have and to Hold," "Kick In," "Bella Donna," etc. Companies: Kleine, Pathé, Famous Players, Paramount.

FITZROY, EMILY (Actress). b. London, England. Stage career: twenty-five years. Screen career: "Way Down East," "Wife Against Wife," "Find the Woman," "Fascination," "No Trespassing," "Driven," "Fury," etc. Companies: Vitagraph, Realart, Cosmopolitan, Griffith, First National, Hodkinson, Paramount, Metro, Universal.

FLEMING, VICTOR L. (Director). b. Los Angeles. Pictures: "A Regular Guy," "Wild and Woolly," "Down to

Earth," "A Woman's Place," "Red Hot Romance," "The Lane That Has No Turning," "Anna Ascends," "Dark Secrets," "The Law of the Lawless," etc. Companies: Fine Arts, Artcraft, First National, Paramount.

FLYNN, EMMETT J. (Director). b. Denver, Colorado; educ. Sacred Heart College, Denver. Screen career: "Alimony," "Racing Strain," "Yvonne from Paris," "Other Side of Eden," "Eastward Ho!" "The Lincoln Highwayman," "The Man Who Dared," "The Untamed," "A Connecticut Yankee in King Arthur's Court," "The Last Trail," "Monte Cristo," "A Fool There Was," "Without Compromise," "In the Palace of the King," etc. Companies: First National, Goldwyn, American, Fox.

FLYNN, M. B. (Actor). b. 1890; educ. Yale. Screen career: "The Silver Horde," "Going Some," "The Great Accident," "Officer 666," "Just Out of College," "Roads of Destiny," "Dangerous Curve Ahead," "The Night Rose," "Voices of the City," "Bucking the Line," "Rough Shod," "Oath Bound," "Woman Who Walked Alone," "Drums of Fate," "Omar the Tentmaker," "The Snow Bride," etc. Companies: Goldwyn, Fox, Paramount, First National.

FOOTE, COURTENAY (Actor). b. Yorkshire, England; educ. Oxford. Early career, studied civil engineering. Stage career: with Beerbolm Tree, Frohman, Belasco, etc. Screen career: "Cross Currents," "An International Marriage," "Love's Law," "His Parisian Wife," "The Two Brides," "The Bronze Bell," "The Star Rover," "The Passion Flower," "Fascination," "Little Old New York," "Ashes of Vengeance," etc. Companies: Vitagraph, Bosworth, Fine Arts, Morosco, Famous Players, Mutual, Artcraft, Paramount, Metro.

FORD, FRANCIS (Director and Actor). b. Portland, Maine, 1882. Stage career, with Amelia Bingham in stock, etc.

Screen career: "Purple Mask," "The Phantom Ship," "The Isle of Intrigue," "The Silent Mystery," "Thunderbolt Jack," "Man From Nowhere," "I Am the Woman," "Flower of the Range," "The Heart of Lincoln," "They're Off," "Another Man's Boots," "The Trail's End," "The Storm Girl," "Gold Grabbers," "Action," "The Lady from Longacre," "Village Blacksmith," "Three Jumps Ahead," "Haunted Valley," "The Fighting Skipper," "The Angel Citizens," etc. Companies: N. Y. M. P., Fox, Universal, Pathé, Arrow, Aywon, Smith, Anchor, Goldstone.

FORD, HARRISON (Actor). b. Kansas City, Missouri; educ. there and Los Angeles. Stage career: stock in Baltimore, Maryland; Syracuse, N. Y. Screen career: "Girls," "The Lottery Man," "A Lady in Love," "Food for Scandal," "Oh, Lady, Lady," "Wedding Bells," "A Heart to Let," "The Wonderful Thing," "Love's Redemption," "Smilin' Thru," "The Primitive Lover," "Find the Woman," "The Old Homestead," "Shadows," "When Love Comes," "Vanity Fair," "Little Old New York," etc. Companies: Famous Players, Realart, First National, Paramount, Preferred, F. B. O., Goldwyn, Cosmopolitan.

FORMAN, TOM (Actor, Director). b. Mitchell County, Texas, 1893. Stage career, stock, etc. Screen career: "The American Consul," "Forbidden Paths," "For Better, For Worse," "Heart of Youth," "Told in the Hills," "The Tree of Knowledge," "The Round-Up," "The Ladder of Lies," "Sins of Rosanne," "The Easy Road," "City of Silent Men," "Are You a Failure?" "The Girl Who Came Back," "Money, Money, Money," "White Shoulders," "If You Believe It, It's So," etc. Companies: Kalem, Lubin, Lasky, Pallas-Paramount, Artcraft, Paramount, First National, Preferred.

FORREST, ANN (Actress). b. Denmark, 1897; educ. Denmark. Screen career: "The Birth of Patriotism," "The Mid-

night Man," "The Grim Game," "The Prince Chap," "A Splendid Hazard," "The Great Accident," "Behold My Wife," "The Faith Healer," "Dangerous Days," "The Great Impersonation," "Love's Boomerang," "The Man Who Played God," "If Winter Comes," etc. Companies: American, Universal, Triangle, Lasky, Dwan, Goldwyn, Paramount.

FOX, EARLE (Actor). b. Oxford, Ohio, 1888. Stage career in stock: "The Cub," "Come Seven," etc. Screen career: "The Escape," "The Trail of the Lonesome Pine," "The Honeymoon," "The Fatal Ring" (serial), "The Black Panther's Cub," "The Prodigal Judge," "The Man She Brought Back," "Vanity Fair," etc. Companies: Griffith, Lasky, Triangle, Selznick, Metro, Pathé, Goldwyn, Ziegfeld, Vitagraph, Playgoers.

FOX, FINIS (Continuity Writer). b. Oklahoma; educ. college and university. Early career: newspaper editor, state legislator. Screen career: author of "The Jury of Fate," "The Voice of Conscience," "The Web of Lies," "The Great Romance," "Alias Jimmy Valentine," "Please Get Married," "My Lady's Latch Key," "Penny," "Scrap Iron," "Bishop of the Ozarks," etc. Staff writer for Mabel Taliaferro, F. X. Bushman, Harold Lockwood, Bert Lytell, Katherine MacDonald, Viola Dana, Charles Ray, etc.

FOX, WILLIAM (Producer). b. Tulchva, Hungary, January 1, 1879. m. Eva Leo, January 1, 1900. Theatrical manager 1904, in Brooklyn. Organized Fox Film Corporation, which has produced photoplays, comedies, news reels, etc., by the thousand. President Fox Theatre Circuit.

FRANKLIN, SIDNEY (Director). b. San Francisco, 1893; educ. there. Screen career: "Ali Baba and the Forty Thieves," "The Forbidden City," "The Heart of Wetona," "A Rogue's Romance," "The Hoodlum," "Heart of the Hills," "Not Guilty," "Down Home," "Courage," "The

Primitive Lover," "East is West," "Playing With Fire," "Call of Home," "Vermilion Pencil," "Brass," "Dulcy," "Tiger Rose," etc. Companies: Selig, Bosworth, Majestic, Fox, First National, Vitagraph, Universal, Hodkinson, United Artists, Robertson-Cole, Warner Bros.

FREDERICK, PAULINE (Actress). b. Boston, Mass., 1884. m. C. A. Rutherford. Extensive stage career. Screen career: "Mrs. Dane's Defense," "Zaza," "La Tosca," "Fedora," "Woman on the Index," "Bonds of Love," "One Week of Life," "The Paliser Case," "Roads of Destiny," "Madame X," "Slave of Vanity," "Mistress of Shenstone," "Salvage," "Sting of the Lash," "The Lure of Jade," "Two Kinds of Women," "The Glory of Clementina," etc. Companies: First National, Goldwyn, Robertson-Cole.

FRANCISCO, BETTY (Actress). b. Little Rock, Arkansas. Stage career: vaudeville and musical comedy. Screen career: "A Broadway Cowboy," "Midsummer Madness," "Riding With Death," "Across the Continent," "While Satan Sleeps," "Glad Rags," "Crinoline and Romance," "A Noise in Newboro," "Poor Men's Wives," etc. Companies: Hampton, Pathé, Realart, Paramount, Fox, Universal, Metro, Preferred.

FULLER, DALE (Actress). b. Santa Anna, California; educ. Mills College, California. Stage career: musical comedy, stock. Screen career: "Foolish Wives," "One Wonderful Night," "Manslaughter," "Borderland," "Souls for Sale," "Merry-Go-Round," etc. Companies: Sennett, Triangle, Fox, Universal, Paramount, Goldwyn.

GARON, PAULINE (Actress). b. Montreal, Canada, 1901. Stage experience, musical comedy. Screen career: "The Power Within," "Reported Missing," "Adam's Rib," "The Man from Glengarry," "You Can't Fool Your Wife," "Children of the Dust," etc. Companies: Pathé, Selznick, Paramount, Hodkinson.

GASNIER, LOUIS, J. (Director). b. Paris, France, 1880. Screen career: associated with Pathé Freres seventeen years, fourteen years as general manager and two years vice-president; 1916, organized Astra Film Corporation, serving as president and general manager; produced "Hands Up," "The Tiger's Trail," "The Third Eye," "The Beloved Cheater," "The Butterfly Man," "Corsican Brothers," "Square Shooting Dan," "Kismet," "Good Women," "A Wife's Awakening," "Silent Years," "The Call of Home," "Rich Men's Wives," "The Hero," "Maytime," "Poor Men's Wives," "Daughters of the Rich," etc. Companies: Pathé, Robertson-Cole, Preferred.

GERAGHTY, TOM J. (Continuity Writer). b. Rushville, Indiana. Early career: reporter and special writer, author of vaudeville sketches. Screen career: "When the Clouds Roll By," "In Old Kentucky," "Mary Regan," "A Man's Fight," "A Heart in Pawn," "The Mollycoddle," "You Never Can Tell," "The Charm School," "Back Home and Broke," "Hollywood," etc. Staff writer for Paramount.

GERARD, CHARLES (Actor). b. Carlow, Ireland, 1887; educ. Dublin University. Screen career: "Little Miss Optimist," "The Double Standard," "The New Moon," "The Isle of Conquest," "The Teeth of the Tiger," "The Gilded Lily," "World and His Wife," "The Passionate Pilgrim," "Whispers," "Out of the Chorus," "Mary Ellen Comes to Town," "When Knighthood Was in Flower," "Glimpses of the Moon," "Pawnd," "Sure Fire Flint," "Anna Ascends," "Heroes and Husbands," "Darling of the Rich," "French Heels," "Conceit," etc. Companies: Paramount, Universal, Selznick, Cosmopolitan, Realart, Griffith, Hodkinson, Burr, First National, Fox.

GIBSON, ED (HOOT) (Actor). b. Tekamah, Nebraska, 1892. Early career: cowboy, with Bud Atkin's circus to Australia. Screen career, since 1911: "Hazards of Helen," "A Knight of the Range," "The Cactus Kid," "Action,"

"Red Courage," "Sure Fire," "The Fire Eater," "Headin' West," "The Bear Cat," "Step on It," "Trimmed," "The Loaded Door," "The Galloping Kid," "The Lone Hand," "Ridin' Wild," "Kindled Courage," "The Gentleman from America," "Single Handed," "Dead Game," etc. Companies: Selig, Kalem, Universal.

GILBERT, JOHN (Actor and Director). b. Logan, Utah, 1895; m. Olivia Burrell, 1918 (div.); m. Leatrice Joy, 1921; educ. Hitchcock Military Academy. Stage career, stock and road shows. Screen career: "Princess of the Dark," "Heart of the Hills," "Ladies Must Live," "White Heather," "Servant in the House," "Gleam o' Dawn," "Monte Cristo," "Arabian Love," "The Yellow Stain," "Honor First," "Calvert's Valley," "The Love Gambler," "A California Romance," "While Paris Sleeps," "Truxton King," "Madness of Youth," "Cameo Kirby," "St. Elmo," etc. Directed: "The Bait," "Love's Penalty," etc. Companies: Ince, Paramount, F. B. O., Fox.

GILLINGWATER, CLAUDE (Actor). Extensive stage career. Screen career: "Little Lord Fauntleroy," "My Boy," "Remembrance," "Three Wise Fools," "Dulcy," etc. Companies: United Artists, First National and Goldwyn.

GISH, DOROTHY (Actress). b. Dayton, Ohio, 1898; m. James Rennie, 1920. Stage career, from 1902. Screen career: "The Little Yank," "Old Heidelberg," "Hearts of the World," "The Hope Chest," "The Hun Within," "I'll Get Him Yet," "Peppy Polly," "Nugget Nell," "Remodelling Her Husband," "Little Miss Rebellion," "Flying Pat," "Ghost in the Garret," "Orphans of the Storm," "The Country Flapper," "Fury," "The Bright Shawl," etc. Companies: Griffith, First National, Paramount, Biograph, United Artists, Inspiration.

GISH, LILLIAN (Actress). b. Springfield, Ohio, 1896. Stage career, from 1902. Screen career, from 1912:

"Birth of a Nation," "Intolerance," "Souls Triumphant," "Hearts of the World," "The Great Love," "The Greatest Thing in Life," "Romance of Happy Valley," "Broken Blossoms," "True-Heart Susie," "The Greatest Question," "Way Down East," "Orphans of the Storm," "The White Sister," etc. Companies: Griffith, Biograph, R. M., First National, Paramount, Inspiration.

GLASS, GASTON (Actor). b. Paris, France; educ. there. Stage career: five years with Sarah Bernhardt in France and United States. Screen career: "Humoresque," "World and His Wife," "The Foreigner," "Cameron of the Royal Mounted," "There Are No Villains," "Gimme," "Rich Men's Wives," "The Hero," "The Girl Who Came Back," "Daughters of the Rich," etc. Companies: Pathé, Gaumont, World, Cosmopolitan, Paramount, Hodkinson, First National, Realart, Metro, Goldwyn, Preferred.

GOLDWYN, SAMUEL (Goldfish) (Producer). b. Warsaw, Poland, 1882. Came to United States 1896, naturalized 1902. Organized Lasky Feature Photoplay Co., 1913; founder and president, Goldwyn Pictures Corporation. Resigned from Goldwyn, 1922, and started producing for First National.

GOUDAL, JETTA (Actress). b. France. Screen career: "The Bright Shawl," "The Green Goddess," etc. Companies: First National, Distinctive.

GORDON, HUNTLEY (Actor). b. Montreal, Canada; educ. Banister Court School, Eng. Screen career: "The Glorious Lady," "The Dark Mirror," "The Girl from Nowhere," "At the Stage Door," "Beyond the Rainbow," "Tropical Love," "Reckless Youth," "His Wife's Husband," "What's Wrong with the Women?" "When the Desert Calls," "What Fools Men Are," "The Famous Mrs. Fair," "Your Friend and Mine," "Her Fatal Millions," "Bluebeard's Eighth Wife," etc. Companies: Selznick, Robertson-Cole, Playgoers, American, Equity, Metro, Vitagraph, Paramount.

GORDON, JULIA SWAYNE (Actress). b. Columbus Ohio; educ. there. Stage career: stock, vaudeville, etc. Screen career: "The Soul Master," "Over the Top," "The Moonshine Trail," "Heliotrope," "Passionate Pilgrim," "The Silver Lining," "Burn 'Em Up Barnes," "Why Girls Leave Home," "Shams of Society," "Handcuffs and Kisses," "Road to Arcady," "My Old Kentucky Home," "What's Wrong with the Women?" "Wildness of Youth," "Till We Meet Again," "When the Desert Calls," "Darling of the Rich," "Dark Secrets," "The Tie That Binds," "You Can't Fool Your Wife," etc. Companies: Mastodon, Warner Bros., Vitagraph, Cosmopolitan, Metro, Robertson-Cole, Arrow, Selznick, American, Equity, Associated Exhibitors, B. B.

GORDON, ROBERT (Actor). Educ. Los Angeles Polytechnic Junior College. Stage career, one season with Hollywood Community Players. Screen career: "The Varmint," "Tom Sawyer," "Huck and Tom," "Capt. Kidd," "Dollars and the Woman," "If Women Only Knew," "The Rosary," "The Super-Sex," "Main Street," etc. Companies: Paramount, Pathé, Vitagraph, Robertson-Cole, S. R., American, Warner Bros.

GORDON, VERA (Actress). b. Russia. Stage career: stock, vaudeville, etc. Screen career: "Sorrows of Israel," "Humoresque," "The North Wind's Malice," "Your Best Friend," "The Good Provider," "The Greater Love," "Potash and Perlmutter," etc. Companies: Paramount, Universal, Cosmopolitan, Selznick, Goldwyn.

GOULDING, EDMUND (Continuity Writer). b. England; educ. there. Screen career: has written and adapted numerous stories, including "A Daughter of Two Worlds," "The Devil," "Tol'able David," "The Seventh Day," "Fury," "The Bright Shawl," "Three Live Ghosts," "Fascination," "Jazzmania," etc.

GRASSBY, BERTRAM (Actor). b. Lincolnshire, England, 1880; educ. United States. Stage career: stock, etc. Screen career: "Romance of Happy Valley," "The Hope Chest," "Mid-Channel," "Straight from Paris," "The Fighting Chance," "Serenade," "A Parisian Scandal," "Shattered Dreams," "Her Social Value," "The Sleep Walker," "For the Defense," "Golden Dreams," "Borderland," "Don't Shoot," "The Young Rajah," "Drums of Fate," "The Prisoner," "The Tiger's Claw," etc. Companies: Griffith, Hodkinson, Paramount, Equity, Goldwyn, First National, Universal, Willat, Realart.

GRAVES, RALPH (Actor). b. Cleveland, Ohio. Screen career: "Tinsel," "The White Heather," "I'll Get Him Yet," "The Scarlet Days," "Little Miss Rebellion," "Polly With a Past," "The Greatest Question," "Dream Street," "Kindred of the Dust," "Come On Over," "The Long Chance," "The Jilt," "The Ghost Patrol," "Mind Over Motor," "Just Like a Woman," "Prodigal Daughters," etc. Companies: Essanay, World, Paramount, Universal, Metro, First National, Goldwyn, Hodkinson.

GREELEY, EVELYN (Actress). b. Lexington, Kentucky. Stage career: stock. Screen career: "The Road to France," "Bringing Up Betty," "The Oakdale Affair," "Phil for Short," "Diane of Star Hollow," "A Pasteboard Crown," "Bulldog Drummond," etc. Companies: Essanay, World, Apfel, Fox, Pathé, Hodkinson.

GREEN, AL. (Director). b. Perris, California. Stage career: two seasons in various productions. Screen career: "Double Dyed Deceiver," "Just Out of College," "Thru the Back Door," "Little Lord Fauntleroy," "Come On Over," "The Bachelor Daddy," "Our Leading Citizen," "The Ghost Breaker," "The Man Who Saw Tomorrow," "Back Home and Broke," "Woman Proof," etc. Companies: Goldwyn, United Artists, Paramount.

GRIFFITH, CORINNE (Actress). b. Texarkana, Texas; educ. Sacred Heart Convent, New Orleans. Early career: professional dancer. Screen career: "The Last Man," "The Adventure Shop," "The Climbers," "Deadline of Eleven," "The Garter Girl," "Bab's Candidate," "The Whisper Market," "Human Collateral," "Broadway Bubble," "It Isn't Being Done This Season," "What's Your Reputation Worth?" "Moral Fibre," "Single Track," "Received Payment," "Island Wives," "A Virgin's Sacrifice," "Divorce Coupons," "Six Days," "Black Oxen," etc. Companies: Vitagraph, First National.

GRIFFITH, DAVID WARK (Producer and Director). b. La-Grange, Kentucky, 1880. Stage career: two years. Screen career: since about 1908, first as actor, then as director for Biograph, where he introduced innovations which changed the whole course of motion picture art; first to use "close-ups" and "cut backs"; trained a large number of screen players who have since become stars, including Mary Pickford, the Talmadge and Gish sisters, Richard Barthelmess, Mae Marsh, Robert Harron, etc.; 1914, assumed charge of Reliance-Majestic studios for Mutual; producer of "Judith of Bethulah," "Birth of a Nation," "Intolerance," "Hearts of the World," "Broken Blossoms," "Way Down East," "Dream Street," "True Heart Susie," "The Greatest Question," "The Girl Who Stayed at Home," "The Love Flower," "Orphans of the Storm," "One Exciting Night," "The White Rose," etc.

GRIFFITH, RAYMOND (Actor and Director). b. Boston, 1890; educ. St. Anselm's College, New Hampshire. Stage career: Barnum & Bailey; musical comedy, drama, pantomime. Screen career: "The Surf Girl," "A Royal Rogue," "The Follies Girl," "Crossroads of N. Y.," "Fools First," "Minnie," "Going Up," "The Eternal 3," "Red Lights," and has directed and played in numerous comedies. Companies: Kalem, Keystone, Fox, Triangle.

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GUINAN, "TEXAS" (Actress). b. Waco, Texas, 1891. Screen career: "The Gun Woman," "Fuel of Life," "Love Brokers," "Texas of the Mounted," "Across the Border," "The Spitfire," etc. Companies: Triangle, World, Frohman, West.

HACKATHORNE, GEORGE (Actor). b. Pendleton, Oregon; educ. there. Stage career: started at age of nine. Screen career: "Sue of the South," "Amarilly of Clothesline Alley," "Shepherd of the Hills," "Tom Sawyer," "Huck and Tom," "What Do Men Want?" "Sins of Martha Queed," "Last of the Mohicans," "Light in the Clearing," "Human Hearts," "Merry-Go-Round," "The Little Minister," etc. Companies: Universal, Famous Players, Mayflower, Associated Producers, Hodkinson, Paramount.

HALE, ALAN (Actor). b. Washington, D. C., 1892; educ. Philadelphia. Stage career: stock, vaudeville, musical comedy. Screen career: "The Lone Thief," "The Whirlpool," "The Four Horsemen of the Apocalypse," "The Great Impersonation," "The Fox," "False Kisses," "One Glorious Day," "A Doll's House," "The Trap," "The Dictator," "Robin Hood," "Shirley of the Circus," "Quick-sands," "The Covered Wagon," etc. Companies: Paramount, United Artists, Universal, Fox, American, Peerless, Metro, Graphic.

HALE, CREIGHTON (Actor). b. Cork, Ireland; educ. Dublin and London. Stage career: from early age, in London and United States. Screen career: "Woman the Germans Shot," "The Thirteenth Chair," "Oh, Boy," "A Damsel in Distress," "The Idol Dancer," "Way Down East," "Child for Sale," "Dangerous Maid," "Honor of the House," "Women Who Wait," "Orphans of the Storm," "Fascination," "Her Majesty," etc. Companies: Playgoers, Griffith, Metro, World, Ivan.

HALL, WINTER (Actor). b. Christchurch, New Zealand. Screen career: "The Red Lantern," "The Juclins," "Behold My Wife," "What Every Woman Knows," "The Witching Hour," "The Affairs of Anatole," "Saturday Night," "Burning Sands," "On the High Seas," "The Child Thou Gavest Me," "Her Social Value," "East is West," "Skin Deep," "The Voice from the Minaret," "Cheated Hearts," "Little Church Around the Corner," etc. Companies: Paramount, Metro, First National, Realart, Universal.

HAMILTON, LLOYD V. (Actor). b. Oakland, California, 1891. Stage career: began at Ye Liberty Theatre, Oakland, as extra, with Elleford Stock. Screen career: originated rôle of Ham in "Ham and Bud" comedies and appeared in one hundred and thirty-four releases. Has since appeared in numerous comedies for Fox, First National and Mermaid.

HAMILTON, MAHLON (Actor). b. Baltimore, Maryland; educ. Maryland Agricultural College. Extensive stage career. Screen career: "The Hidden Hand," "The Danger Mark," "The Death Dance," "Daddy Longlegs," "In Old Kentucky," "Ladies Must Live," "The Deadlier Sex," "Earthbound," "That Girl Montana," "I Am Guilty," "Under the Lash," "The Lane That Has No Turning," "The Green Temptation," "A Fool There Was," "Under Oath," "Peg O' My Heart," "The Christian," "The Midnight Guest," "Little Old New York," etc. Companies: Pathé, Selznick, Goldwyn, Vitagraph, Rockett, Associated Producers, Fox, Cosmopolitan, Metro.

HAMMERSTEIN, ELAINE (Actress). b. New York, 1897; Educ. Armitage College, Pennsylvania. Stage career: in musical comedy. Screen career: "The Co-Respondent," "Wanted for Murder," "The Country Cousin," "The Shadow of Rosalie Byrnes," "Whispers," "Pleasure Seekers," "The Miracle of Manhattan," "The Girl From Nowhere," "Hand-

cuffs and Kisses," "The Way of a Maid," "Why Announce Your Marriage?" "Reckless Youth," "Evidence," "Under Oath," "One Week of Love," "Rupert of Hentzau," "Broadway Gold," etc. Companies: Rapf., Selznick.

HAMMONS, EARL W. (Producer). b. Winona, Mississippi. Early career: stock and bond broker and real estate promoter. Organized Educational Films Corporation (1915) and Educational Film Exchanges, Inc. (1920). He has specialized in the distribution of short pictures, including comedies, scenics and news reels.

HAMPTON, BENJAMIN B. (Producer and Director). b. Macomb, Illinois, 1877. Early career newspaper and magazine editor. Screen career: first producer to specialize on novels of famous authors and an all-star system. His productions include: "The Westerners," "The Sagebrusher," "Riders of the Dawn," "Dwelling Place of Light," "The U. P. Trail," "The Spenders," "The Money Changers," "The Killer," "The Gray Dawn," "Heart's Haven," "When Romance Rides," "Golden Dreams," "The Spoilers," etc. Companies: Hodkinson, Goldwyn, Hampton.

HAMPTON, HOPE (Actress). b. Dallas, Texas. Screen career: "A Modern Salome," "The Bait," "Love's Penalty," "Star Dust," "The Light in the Dark," "The Gold Diggers," "Lawful Larceny," etc. Companies: Paramount, First National, Warner Bros.

HAMPTON, JESSE D. (Producer). b. Galesburg, Illinois, 1876; educ. Knox College. Early career: newspaper, magazine and advertising business. Screen career: organized Jesse D. Hampton Productions, starring Blanche Sweet, H. B. Warner and William Desmond. Produced revival of "The Spoilers," with Goldwyn, 1923.

HANSEN, JUANITA (Actress). b. Des Moines, Iowa, 1897; educ. California. Screen career: "Secret of the Subma-

rine," "The Finishing Touch," "Broadway Love," "Mating of Mercella," "The Rough Lover," "A Midnight Romance," "The Poppy Girl's Husband," "Rough Riding Romance," "Lombardi, Ltd.," "The Broadway Madonna," "The Eternal Flame," "The Girl of the Golden West," "The Girl from the West," and several serials, etc. Companies, First National, American, Keystone, Universal, Ince, Paramount.

HARLAN, KENNETH (Actor). b. New York City, 1895; Educ. New York City. Stage career: dancer in vaudeville, etc. Screen career: "The Whim," "A Man's Man," "The Wine Girl," "Bread," "The Model's Confession," "Midnight Madness," "The Turning Point," "Love, Honor and Obey," "The Rossmore Case," "Dangerous Business," "Mamma's Affair," "Lessons in Love," "Beauty and Brains," "Nobody," "Dawn of the East," "Woman's Place," "Polly of the Follies," "I am the Law," "The Primitive Lover," "The Married Flapper," "The World's A Stage," "The Beautiful and Damned," "The Toll of the Sea," "Little Church Around the Corner," "East Side, West Side," "The Virginian," etc. Companies: First National, Robertson-Cole, Realart, Vitagraph, Metro, Ince, Weber, Universal, Preferred, Warner Bros., Principal.

HARRIS, MILDRED (Actress). b. Cheyenne, Wyoming, 1901. m. Charles Chaplin (div.). Screen career: "Intolerance," "Old Folks at Home," "The Inferior Sex," "A Prince There Was," "Fool's Paradise," "The First Woman," etc. Companies: Vitagraph, Reliance-Majestic, Fine Arts, Universal, First National, Paramount, Robertson-Cole.

HART, NEAL (Actor and Director). b. Richmond, N. Y.; educ. Bucknell University. Screen career: "Man from Montana," "Skyfire," "Danger Valley," "Black Sheep," "Tangled Trails," "Squarin' It," "The Heart of a Texan," "West of the Pecos," "Table Top Ranch," "South of the Northern Lights," etc. Companies: Universal, Circle H, Capital, Pinnacle, Independent, W. Steiner, Universal.

HART, WILLIAM S. (Actor). b. Newburgh, New York; m. Winifred Westover, 1921. Stage career: debut at nineteen with Daniel B. Bandmann, supported Modjeska and Julia Arthur. Played in "Ben Hur," "The Squaw Man," "The Virginian," "The Barrier," etc. Screen career: "The Breed of Men," "Hell's Hinges," "The Poppy Girl's Husband," "The Money Corral," "Square Deal Sanderson," "Wagon Tracks," "John Petticoats," "Sand," "The Toll Gate," "The Cradle of Courage," "The Testing Block," "O'Malley of the Mounted," "The Whistle," "The Primal Lure," "3-Word Brand," "White Oak," "Travelin' On," "Wild Bill Hickock," etc. Companies: New York, Ince, Arcraft, Famous Players.

HARTIGAN, P. C. (Actor). b. Cork, Ireland, 1881; educ. Trinity College, Dublin. Early career: army officer in South Africa. Screen career: "I Love the Nurses," "A Fallen Idol," "Conceit," "My Old Kentucky Home," "Channing of the North West," "Down to the Sea in Ships," "Dark Secrets," "Fury," etc. Companies: Kalem, Pathé, Vitagraph, Fox, Robertson-Cole, Selznick, American, Clifton, Paramount, First National.

HATTON, RAYMOND (Actor). Red Oak, Iowa; educ. there. Stage career: portraying mostly character rôles. Screen career: "The Whispering Chorus," "Everywoman," "The Sea Wolf," "Stop Thief," "Officer 666," "Bunty Pulls the Strings," "The Affairs of Anatole," "Doubling for Romeo," "His Back Against the Wall," "Head Over Heels," "Manslaughter," "Pink Gods," "To Have and to Hold," "Ebb Tide," "The Hottentot," "Java Head," "Trimmed in Scarlet," "The Tie That Binds," "The Hunchback of Notre Dame," etc. Companies: Paramount, Goldwyn, First National, Universal, Famous Players, Lesser, Robertson-Cole, Jacob Wilk.

HAYER, PHILLIS (Actress). b. Douglas, Kansas, January 6, 1899. Screen career: "Never Too Old," "The Foolish

Age," "Salome vs. Shenandoah," "Love, Honor and Behave," "A Small Town Idol," "The Christian," "The Balloonatic," "The Bolted Door," "The Common Law," etc. Companies: Goldwyn, First National, Universal, Lasky, Keystone, Sennett, Associated Producers, Selznick.

HAWLEY, WANDA (Actress). b. Scranton, Pennsylvania, July 30, 1897. Early career: stage and concert. Screen career: "Mr. Fix-It," "Old Wives for New," "For Better, For Worse," "A Kiss in Time," "Her Face Value," "Too Much Wife," "The Affairs of Anatole," "Woman Who Walked Alone," "Burning Sands," "The Young Rajah," etc. Companies: Fox, Famous Players, Realart, Paramount.

HAYAKAWA, SESSUE (Actor). b. Tokio, Japan, 1889. m. Tsuru Aoki, May 1, 1913; educ. college in Japan and University of Chicago. Stage career: six years of stage experience in Japan. Screen career: "City of Dim Faces," "His Birthright," "The Dragon Painter," "The Tong Man," "His Highness—the Beggar," "Li Ting Lang," "An Arabian Knight," "The Beggar Prince," "The First Born," "Black Roses," "The Swamp," "Five Days to Live," "Vermilion Pencil," etc. Companies: Paramount, Mutual, Robertson-Cole, Haworth, Lasky, Ince.

HAYS, WILL H. b. Sullivan, Indiana, November 5, 1879; educ. Wabash College; m. Helen Louise Thomas, 1902. Lawyer, politician, Chairman Republican Campaign Committee (1920), Postmaster General in Harding administration, 1921-'22. Resigned office to become president of Motion Picture Producers and Distributors, Inc., 1922. Has directed the fight against censorship.

HEADRICK, RICHARD (Child Actor). b. Los Angeles, Cal., April 29, 1917. Screen career: "Should a Woman Tell?" "The Toll Gate," "Retribution," "The Child Thou Gavest Me," "Playthings of Destiny," "Song of Life," "Rich

Men's Wives," "White Shoulders," "Hearts Aflame," "Environment," "Spider and the Rose," etc. Companies: Metro, Vitagraph, Famous Players, First National, Preferred, Principal.

HEERMAN, VICTOR (Director). b. London, England. Stage career: with Nat Goodwin in "A Mid-Summer Night's Dream." Screen career: "The Two Crooks," "Are Waitresses Safe?" "The River's End," "Divorce of Convenience," "My Boy," "John Smith," "Love Is An Awful Thing," "Rupert of Hentzau," etc. Companies: Keystone, Sennett, Fox, First National, Selznick.

HEMING, VIOLET (Actress). b. Leeds, Yorkshire, England; educ. Malvern House School, Southport, England. Extensive stage career: "The Naughty Wife"; 1918, "Three Faces East." Screen career: "The Turn of the Wheel," "The Judgment House," "The Danger Trail," "Everywoman," "The Cost," "When the Desert Calls," etc. Companies: Goldwyn, Blackton, Selig, Paramount, Arcraft.

HENABERY, JOSEPH (Director). b. Omaha, Nebraska. Early career: architectural drafting and railroading, and stage. Screen career: "Birth of a Nation," "Intolerance," "Say, Young Fellow," "His Majesty, the American," "Brewster's Millions," "Moonlight and Honeysuckle," "Her Winning Way," "Call of the North," "Her Own Money," "While Satan Sleeps," "The Man Unconquerable," "Missing Millions," "Making a Man," "The Tiger's Claw," "Sixty Cents an Hour," etc. Companies: Universal, Reliance-Majestic, Griffith, Fine Arts, Arcraft, United Artists, Realart, Famous Players, Paramount.

HENLEY, HOBART (Director). b. Louisville, Kentucky, 1887; educ. University of Cincinnati. Stage career, in stock. Screen career: "June Madness," "Woman on the Index," "Too Fat to Fight," "The Gay Old Dog," "Society Snobs," "Star Dust," "Cheated Hearts," "The Scrapper," "Her Night of Nights," "The Flirt," "Flame of Life," "The

Abysmal Brute," "The Sin That was His," "A Lady of Quality," etc. Companies: Universal, Selznick, Pathé, Goldwyn, Paramount, First National.

HICKMAN, ALFRED (Actor and Scenario Writer). Extensive stage career. Screen career: "Pursuit of Polly," "Make Believe Wife," "Barnabetta," "Fear Market," "Little Miss Hoover," "Here Comes the Bride," "39 East," "Civilian Clothes," "The Passion Flower," etc. Companies: Famous Players, First National.

HIERS, WALTER (Actor). b. Cordele, Georgia, July 18, 1893; m. Ada L. MacWilliams, 1923. Stage career: vaudeville in sketches. Screen career: "It Pays to Advertise," "Bill Henry," "A City Sparrow," "The Fourteenth Man," "Mrs. Temple's Telegram," "Oh Lady, Lady," "The Snob," "Going Some," "Is Matrimony a Failure?" "Mr. Billings Spends His Dime," "Sixty Cents an Hour," "Fair Week," etc. Companies: Lasky, Ince, Goldwyn, Select, First National, Famous Players, Realart.

HILLYER, LAMBERT (Director and Scenario Writer). b. South Bend, Indiana, 1893; educ. Drake University, Iowa. Early career: newspaper work, short stories, professional baseball. Screen career: "Sudden Jim," "Toll Gate," "Testing Block," "The Cradle of Courage," "Travelin' On," "White Oak," "Three Word Brand," "Man from Lost River," "White Hands," "Caught Bluffing," "Skin Deep," "The Super Sex," "The Spoilers," "The Altar Stairs," "Scars of Jealousy," "Temporary Marriage," etc. Companies: American, Mutual, Eastern, Triangle, Ince, Artcraft, Hart, Famous Players, Paramount, Goldwyn, Gunning, Universal, First National.

HINES, JOHN (Actor) b. Golden, Colorado, July 25, 1895; educ. City College of New York; eight years on stage. Screen career: "Miss Petticoats," "Alias Jimmy

Valentine," "A Scrap of Paper," "Heart of Gold," "Eastward Ho!" "Burn 'Em Up Barnes," "Sure Fire Flint," "Luck," and the "Torchy" comedy series. Companies: World, Fox, Educational, Burr, Mastodon.

HODKINSON, W. W. Entered motion pictures 1907 as exhibitor. 1911, became representative of General Film Co. Established own corporation 1913. Organized Paramount Distributing Corporation 1914. Resigned from Paramount 1916. Organized Hodkinson Corporation for producing and distributing, 1919.

HOLDING, THOMAS (Actor). b. Black Heath, Kent, England; educ. Rugby. Stage career, twelve years. Screen career: "The Redeeming Love," "Daughters of Destiny," "Peace of Roaring River," "Woman in His House," "Sacred and Profane Love," "Without Benefit of Clergy," "The Three Musketeers," "Lure of Jade," "Rose O' The Sea," "The Trouper," "The Stranger's Banquet," etc. Companies: Morosco, Universal, Fox, Paramount, Robertson-Cole, Goldwyn, Hodkinson, Pathé, First National, United Artists.

HOLMES, STUART (Actor). b. Chicago, 1887; educ. Art Institute. Stage career, with Henry E. Dixey in "Mary Jane's Pa," Screen career: "The Wild Girl," "When Men Betray," "The New Moon," "Dust of Desire," "Isle of Jewels," "Four Horsemen of the Apocalypse," "Passion Fruit," "No Woman Knows," "All's Fair In Love," "Her Husband's Trade Mark," "Prisoner of Zenda," "Paid Back," "Under Two Flags," "Stranger's Banquet," "Rip-Tide," etc. Companies: Selznick, Hallmark, World, Pathé, Metro, Fox, Universal, Goldwyn, Arrow, Preferred.

HOLMQUIST, SIGRID (Actress). b. Baros, Sweden. Four years on screen: "Just Around the Corner," "Prophet's Paradise," "My Old Kentucky Home," "A Gentleman of Leisure," etc. Companies: Cosmopolitan, Selznick, Pyramid, Paramount.

HOLT, JACK (Actor). b. Winchester, Virginia, May 31, 1888. Early career: civil engineer with railroad company, cattle rancher, copper explorer. Stage career: stock companies, vaudeville. Screen career: "The Life Line," "The Little American," "Victory," "Crooked Streets," "Held by the Enemy," "Midsummer Madness," "The Lost Romance," "After the Show," "Call of the North," "While Satan Sleeps," "Bought and Paid For," "The Man Unconquerable," "On the High Seas," "Making a Man," "The Tiger's Claw," "The Cheat," "A Gentleman of Leisure," etc. Companies: Ince, Paramount, Artcraft, Realart, Selznick, First National, Robertson-Cole.

HOLUBAR, ALLEN J. (Director). b. San Francisco, California; educ. there. Stage career: in stock and road companies. Screen career: from 1914, "Twenty Thousand Leagues Under the Sea," "Right to Happiness," "Man — Woman — Marriage," "Hurricane's Gal," "Broken Chains," "Slander the Woman," "The Human Mill," etc. Companies: Universal, Jewel, First National, Goldwyn, Metro.

HOPE, GLORIA (Actress). b. Pittsburgh, 1901; m. Lloyd Hughes, 1921. Screen career: "The Great Love," "Outcasts of Poker Flat," "The Gay Lord Quex," "The Untamed," "The Texan," "Courage," "The Grim Comedian," "Trouble," "Tess of the Storm Country," etc. Companies: Ince, Triangle, Paramount, Universal, Garson, First National, Robertson-Cole, Fox, Selznick, Goldwyn, United Artists.

HOPPER, E. MASON (Director). b. Vermont; educ. University of Maryland and abroad. Stage career, began at fourteen years. Screen career: "As the Sun Went Down," "When Bear-Cat Went Dry," "Hold Your Horses," "Dangerous Curve Ahead," "All's Fair in Love," "From the Ground Up," "The Glorious Fool," "Brothers Under the Skin," "Hungry Hearts," "Daddy," "The Love Piker," etc.

Companies: Essanay, Pathé, Famous Players, Goldwyn, First National, Cosmopolitan.

HORNE, JAMES W. (Director). b. San Francisco, 1880. Stage career: stock, etc. Screen career: since 1912, "The Midnight Man," "Hands Up," "Dangerous Pastimes," "The Bronze Bell," "Don't Doubt Your Wife," "The Forgotten Law," "The Hottentot," "A Man of Action," "The Sunshine Trail," "Can a Woman Love Twice?" etc. Companies: Kalem, Universal, Pathé, Ince, Metro, First National, F. B. O.

HORTON, CLARA MARIE (Actress). b. Brooklyn, June, 1904. Screen career: In pictures since Eclair days; "Penrod," "Tom Sawyer," "Huck and Tom," "Everywoman," "Blind Youth," "Nineteen and Phyllis," "Servant in the House," "Fighting Blood" series, etc. Companies: Eclair, Universal, Triangle, Paramount, Goldwyn, First National, F. B. O.

HUFF, LOUISE (Actress). b. Columbus, Georgia; educ. Horace Mann, New York. Stage Career: "Ben Hur," stock, and "Mary the 3d." Screen career: "Seventeen," "The Varmint," "Tom Sawyer," "Bunker Bean," "The Crook o' Dreams," "Oh, You Women," "What Women Want," "Disraeli," "The Seventh Day," etc. Companies: Famous Players, World, Pioneer, Associated Producers, First National.

HUGHES, GARETH (Actor). b. Llanelly, Wales; educ. there and Paris. Extensive stage career. Screen career: "Eyes of Youth," "Mrs. Wiggs of the Cabbage Patch," "Sentimental Tommy," "The Chorus Girl's Romance," "Woman in His House," "Little Eva Ascends," "Don't Write Letters," "Forget-Me-Not," "The Christian," "Kick In," "Enemies of Women," "Penrod and Sam," "The Spanish Dancer," etc. Companies: Paramount, Metro, First National, Goldwyn, Cosmopolitan.

HUGHES, LLOYD (Actor). b. Bisbee, Arizona, October 21, 1897; m. Gloria Hope, 1921; educ. Polytechnic, L. A. Screen career: "The Haunted Bedroom," "Turn in the Road," "The Virtuous Thief," "Homespun Folks," "Beau Revel," "Dangerous Hours," "Love Never Dies," "Hail the Woman," "Scars of Jealousy," "Tess of the Storm Country," "Are You a Failure?" etc. Companies: Paramount, Selznick, Metro, Robertson-Cole, Ince, First National, United Artists, Preferred.

HUGHES, RUPERT (Director and Author). b. Lancaster, Missouri, January 31, 1872. Author, dramatist, musician. Screen career: wrote "Scratch My Back," "The Old Nest," "Dangerous Curve Ahead," "Come On Over," "The Wall Flower," etc. Wrote and directed: "Remembrance," "Gimme," "Look Your Best," "Souls for Sale," etc.

HULETTE, GLADYS (Actress). Stage career: "The Blue Bird," etc. Screen career: "Her New York," "The Cigarette Girl," "High Speed," "The Silent Barrier," "Tomorrow," "Tol'able David," "Fair Lady," "How Women Love," "As a Man Lives," "Secrets of Paris," "Enemies of Women," etc. Companies: First National, United Artists, Selznick, American, Bennett, Cosmopolitan, Biograph, Edison, Thanhouser, Astra, Hallmark.

HUNTER, GLENN (Actor). b. 1897. Stage career: "Clarence," "Merton of the Movies," etc. Screen career: "The Case of Becky," "Smilin' Thru," "The Cradle Buster," "The Country Flapper," "Second Fiddle," "Youthful Cheaters," "Puritan Passions," "West of the Water Tower," etc. Companies: Realart, First National, Film Guild, Hodkinson, American, Paramount.

HURST, FANNIE (Author). b. St. Louis, October 19, 1889; m. Jaques S. Danielson, 1915. Author of: "Humoresque," "Star Dust," "Back Pay," "The Nth Commandment," "Just Around the Corner," etc.

HUTCHINSON, CHARLES A. (Actor). b. Pittsburgh; educ. Western University. Stage career: vaudeville, etc. Screen career: "The Great Gamble," "The Whirlwind," "Double Adventure," "Hurricane Hutch," "Go-Get-Em Hutch," "Speed" and other serials. Companies: Vitagraph, Pathé.

INCE, RALPH W. (Director). b. Boston, Mass., 1887; m. Lucille Lee Stewart. Stage career: Richard Mansfield Co., etc. Screen career: first as actor and then director. "Lincoln" series, "Virtuous Men," "The Perfect Lover," "His Wife's Money," "Red Foam," "Justice," "Remorseless Love," "After Midnight," "A Man's Home," "A Wide Open Town," "Reckless Youth," "Channing of the North West," "The Referee," "Tropical Love," "Homeward Bound," "Success," etc. Companies: Vitagraph, Metro, Selznick, Pathé, Paramount.

INCE, THOMAS H. (Producing Director). b. Newport, Rhode Island, 1882. Stage career: song and dance artist, vaudeville, etc. Screen career: appointed director general N. Y. M. P. 1909; director general and one of the three organizers of Triangle; laid out plants at Inceville, near Santa Monica, Triangle at Culver City, and the Thomas H. Ince Studio at Culver City, California. Has produced many pictures, including "Civilization," "Nemesis," "The Coward," "Hell's Hinges," "The Primal Lure," "The Cup of Life," "The Buster," "23½ Hours Leave," "What's Your Husband Doing?" "Mary's Ankle," "Behind the Door," "Lying Lips," "Hail the Women," "The Hottentot," "Soul of the Beast," "Lorna Doone," etc.

INGRAHAM, LLOYD (Director). b. Rochelle, Illinois. Stage career: stock director for Oliver Morosco, etc. Screen career: "Charity Castles," "What's Your Husband Doing?" "Mary's Ankle," "Lavender and Old Lace," "Twin Beds," "Marry the Poor Girl," "My Lady Friends," "Jack O' Lan-

tern," "The Veiled Woman," "Second Hand Rose," "The Girl in the Taxi," "The Danger Point," "A Front Page Story," "Going Up," etc. (Acted in "Scaramouche.") Companies: Reliance-Majestic, Essanay, American, Ince, Hodkinson, First National, Universal, Vitagraph, Metro.

INGRAM, REX (Director). b. Dublin, Ireland, 1892; m. Alice Terry, 1922; educ. St. Columba's College, Trinity College, Dublin, and Yale; studied sculpture under Lawrie. Stage career: pantomime abroad. Screen career: "Blindness of Devotion," "Song of Hate," "Broken Fetters," "The Great Problem," "Chalice of Sorrow," "Flower of Doom," "His Robe of Honor," "The Beach-Comber," "Shore Acres," "Four Horsemen of the Apocalypse," "The Conquering Power," "Hearts Are Trumps," "Under Crimson Skies," "Turn to the Right," "Trifling Women," "The Prisoner of Zenda," "Where the Pavement Ends," "Scaramouche," etc. Companies: Edison, Vitagraph, Fox, Universal, Metro.

JOHNSON, EMERY (Actor and Director). b. San Francisco, 1894; m. Ella Hall; educ. University of California. Screen career: "The Devil's Bondwoman," "The Mystery of the Gray Ghost," "Green Eyes," "Woman Next Door," "The Hellion," "Prisoners of Love," "The Husband Hunter," "She Couldn't Help It," etc. Directed: "The Third Alarm," "In the Name of the Law," "Westbound Limited," etc. Companies: Essanay, Pathé, Universal, Ince, Paramount, American, Goldwyn, Fox, Realart.

JOHNSON, MARTIN (Producer). b. Rockford, Illinois, October 9, 1884. Made first picture with Jack London on the voyage of the *Snark*, two years and two months. Ten years tropical exploring. Productions: "Cannibals of the South Seas," "Captured by Cannibals," "Borderland of Civilization," "East of Suez," "Martin Johnson's Voyages," "Trailing African Wild Animals," "Head Hunters of the South Seas," etc. Companies: Exceptional Pictures, Pathé, Metro.

JONES, CHARLES (Buck) (Actor). b. Vincennes, Indiana. Screen career: "True Blue," "Riders of the Purple Sage," "Rainbow Trail," "Speed Maniac," "Western Blood," "Square Shooter," "Last Straw," "One Man Trail," "Big Bunch," "Trail of Two Moons," "Just Pals," etc. Company: Fox.

JONES, RICHARD (Director). b. St. Louis. Screen career: "Mickey," "Yankee Doodle in Berlin," "The Country Flapper," "A Small Town Idol," "Molly-O," "The Cross Roads of New York," "Suzanna," "The Shriek of Araby," and numerous two-reel comedies. Companies: Keystone, Sennett, Fox, First National.

JOSE, EDWARD (Director). b. Antwerp, Belgium; educ. Paris Conservatory for Pianists. Stage career, for twenty years in France, Belgium, South America and England, stage director for Sarah Bernhardt. Screen career: "The Light That Failed," "Poppy," "La Tosca," "Resurrection," "Fedora," "Fires of Faith," "Isle of Conquest," "Mothers of Men," "What Women Will Do," "Her Lord and Master," "The Prodigal Judge," "The Inner Chamber," "The Matrimonial Web," "The Rainbow," "The Man from Downing Street," "The Girl In His Room," etc. Companies: Pathé, Selznick, Artcraft, Vitagraph.

JOSEPHSON, JULIEN (Continuity Writer). b. Roseburg, Oregon; educ. Stanford University. Screen career: "The Hired Man," "The Egg-Crate Wallop," "Red-Hot Dollars," "Homespun Folks," "The Jailbird," "Dangerous Curve Ahead," "Watch Your Step," "Hungry Hearts," "All the Brothers Were Valiant," "Brass," "Main Street," etc.

JOY, LEATRICE (Actress). b. New Orleans, Louisiana, 1897; m. John Gilbert, 1922; educ. Sacred Heart Academy, New Orleans, Louisiana. Stage career: eight months in stock in San Diego. Screen career: "A Man Hunter,"

"Ladies Must Live," "The Right of Way," "Down Home," "Bunty Pulls the Strings," "A Tale of Two Worlds," "Saturday Night," "Manslaughter," "The Ace of Hearts," "The Bachelor Daddy," "Java Head," "Minnie," "The Man Who Saw Tomorrow," "You Can't Fool Your Wife," "The Silent Partner," "The Ten Commandments," etc. Companies: Fox, Selznick, Metro, Hodkinson, Goldwyn, First National, Paramount.

JOYCE, ALICE (Actress). b. Kansas City, Missouri; educ. Anandale, Virginia. Screen career: "The Cambric Mask," "The Lion and the Mouse," "Womanhood," "The Winchester Woman," "Third Degree," "The Sporting Duchess," "The Desperate Heritage," "Her Lord and Master," "Cousin Kate," "Dollars and the Woman," "The Prey," "Vice of Fools," "The Inner Chamber," "The Green Goddess," "The Scarab Ring," etc. Companies: Kalem, Vitagraph, Distinctive.

JULIAN, RUPERT (Director). Screen career: "The Kaiser, the Beast of Berlin," "The Fire Flingers," "The Sleeping Lion," "The Millionaire Pirate," "The Girl Who Ran Wild," "The Midnight Guest," "Merry-Go-Round," etc. Company: Universal.

KATTERJOHN, MONTE M. (Continuity Writer). b. Booneville, Indiana. Early career: newspaper and magazine work, published *Mototopic*, first magazine for photo-playwrights. Screen career: from 1908, first as free lance, then as scenario editor: "Apostle of Vengeance," "Within the Cup," "Carmen of the Klondike," "The Great Impersonation," "The Sheik," "Moran of the Lady Letty," "The Green Temptation," "A Self-Made Man," "The Impossible Mrs. Bellew," "My American Wife," "Prodigal Daughters," etc.

KEATON, "BUSTER" (Actor). b. Kansas; m. Natalie Talmadge, 1921. Stage career: vaudeville, 16 years with "The

Three Keatons." Screen career: "One Week," "The Scarecrow," "The Saphead," "Neighbors," "Haunted House," "The High Sign," "The Goat," "The Playhouse," "The Boat," "The Paleface," "Cops," "His Wife's Relations," "The Blacksmith," "The Frozen North," "The Electric House," "The Balloonatic," "Day Dreams," "The Love Nest," "The Three Ages," etc. Companies: Paramount, Metro, First National.

KEEFE, ZENA VIRGINIA (Actress). b. San Francisco, 1896; educ. in convent. Stage career: vaudeville and road companies. Screen career: "Enlighten Thy Daughter," "Oh, Boy," "Piccadilly Jim," "His Wife's Money," "Out of the Snows," "Red Foam," "After Midnight," "The Broken Silence," "Shylock of Wall Street," "None So Blind," "The Broken Violin," etc. Companies: Vitagraph, Ivan, Arden, Pathé, Selznick, Arrow.

KEENAN, FRANK (Actor). b. Dubuque, Iowa; educ. Boston College. Extensive stage career. Screen career: "The Coward," "The Thoroughbred," "Loaded Dice," "Smouldering Embers," "Dollar For Dollar," "The Midnight Stage," "Lorna Doone," "Hearts Aflame," "Scars of Jealousy," "Brass," etc. Companies: Universal, Ince, Pathé, First National, Metro, Warner Brothers.

KELLY, ANTHONY PAUL (Continuity Writer). b. Chicago; educ. Loyola and Purdue Academies. Early career: newspaper reporter in Chicago. Screen career: "The Light at Dusk," "The Soul of a Woman," "Raffles," "The Bar Sinister," "The Great Divide," "Way Down East," "Playthings of Destiny," "Star Dust," "Love's Redemption," etc.

KENNEDY, MADGE (Actress) b. Chicago, 1894; m. Harold Bolster, 1916; educ. in Chicago and Art Students' League, New York City. Stage career: "Twin Beds," "Fair and Warmer," etc. Screen career: "Baby Mine," "Nearly

Married," "The Kingdom of Youth," "Through the Wrong Door," "Strictly Confidential," "The Blooming Angel," "Dollars and Sense," "Trimmed in Red," "The Truth," "Girl with the Jazz Heart," "The Highest Bidder," "Oh, Mary, Be Careful," "The Purple Highway," etc. Companies: Goldwyn, Kenma, Pioneer, Paramount.

KENYON, MARGARET DORIS (Actress). b. Syracuse, New York, September 5, 1897; educ. Packer College Institute and Columbia University. Stage career: in musical and light comedy. Screen career: "The Traveling Salesman," "On Trial," "The Hidden Hand," "Twilight," "The Harvest Moon," "Get-Rich-Quick Wallingford," "The Conquest of Canaan," "Shadows of the Sea," "The Ruling Passion," "Sure Fire Flint," "You Are Guilty," etc. Companies: Famous Players, Essanay, Pathé, Cosmopolitan, Paramount, Selznick, Burr.

KENYON, CHARLES ARTHUR (Continuity Writer). b. San Francisco, 1880. Screen career: "On the Level," "Sacrifice," "The Siren Song," "The Invisible Power," "Fame," "Bunt Pulls the Strings," "The Christian," "Stop Thief," "Grand Larceny," "The Dust Flower," "The Power of a Lie," "Brass Commandments," etc.

KERRIGAN, JACK WARREN (Actor). b. Louisville, Kentucky, 1889; educ. Chicago University. Stage career: legitimate. Screen career: "Rory o' the Bogs," "The Dollar Bid," "Live Sparks," "The Dream Cheater," "The Green Flame," "House of Whispers," "Coast of Opportunity," "The Covered Wagon," "A Man's Man," "The Girl of the Golden West," etc. Companies: Essanay, American, Universal, Hodkinson, Paramount, First National, F. B. O.

KERRY, NORMAN (Actor). b. New York; educ. St. John's Military Academy, Annapolis, Maryland. Screen career: "The Little Princess," "Soldiers of Fortune," "Passion's Playground," "Buried Treasure," "Proxies," "The Wild

Goose," "Get-Rich-Quick Wallingford," "Three Live Ghosts," "Find the Woman," "The Man From Home," "Till We Meet Again," "Brothers Under the Skin," "Is Money Everything?" "Merry-Go-Round," "The Hunchback of Notre Dame," etc. Companies: Paramount, Pathé, Selznick, Associated Producers, Cosmopolitan, First National, Universal.

KILGOUR, JOSEPH (Actor). b. Ayr, Ontario, Canada; educ. Canada and England. Stage career: twenty-three years. Screen career: "Thou Art the Man," "The Easiest Way," "Hearts Are Trumps," "Love," "The Leopard Woman," "I Am Guilty," "The Broken Gate," "At the End of the World," "Within the Law," "The Midnight Alarm," etc. Companies: Vitagraph, Selznick, Metro, Associated Producers, Hodkinson, Paramount, First National.

KING, BRADLEY (Continuity Writer). b. New York City; educ. Academy of Sacred Heart, Albany, New York. Early career: short story writer for magazines. Screen career: "I am Guilty," "Footlights and Shadows," "The Girl from Nowhere," "Beyond the Crossroads," "The Hundredth Chance," "What a Wife Learned," "A Man of Action," "Her Reputation," "Anna Christie," "While the Lamp Burns," "The Sunshine Trail," etc.

KING, BURTON (Director). b. Cincinnati, 1877. Extensive stage career. Screen career: "Man and His Angel," "Black Butterfly," "Out of the Shadow," "Flower of Faith," "Scream in the Night," "Lost Battalion," "Lurking Peril" (serial), "The Discarded Woman," "Every Man's Price," "The Road to Arcady," "The Man from Beyond," "For Your Daughter's Sake," "None So Blind," "The Streets of New York," etc. Companies: Metro, Pathé, Selig, Cosmopolitan, Rolfe, Selznick, Hallmark, Wilk, Arrow.

KING, HENRY (Director). b. Christiansburg, Virginia; educ. Roanoke. Ten years legitimate stage experience as

actor. Screen career: "23½ Hours Leave," "Help Wanted—Male," "One Hour Before Dawn," "Dice of Destiny," "Mistress of Shenstone," "Salvage," "The Greater Love," "Sting of the Lash," "Tol'able David," "The Seventh Day," "Sonny," "Fury," "The White Sister," etc. Companies: Ince, Paramount, Robertson-Cole, First National.

KING, JOE (Actor). Screen career: "Children Not Wanted," "Girl with the Jazz Heart," "The Broadway Bubble," "The Scarab Ring," "Idol of the North," "Salvation Nell," "Moral Fibre," "Man and Woman," "Anne of Little Smoky," "Sisters," "The Face in the Fog," etc. Companies: Vitagraph, Goldwyn, Paramount, Bennett, Pathé, American, Cosmopolitan, Distinctive.

KIRKWOOD, JAMES (Actor). b. Grand Rapids, Michigan; m. Lila Lee, 1923. Stage experience, eighteen years. Screen career: "Marriage of the Underworld," "The Struggle Everlasting," "The Luck of the Irish," "In the Heart of a Fool," "The Branding Iron," "The Scoffer," "Man-Woman-Marriage," "Bob Hampton of Placer," "Love," "The Great Impersonation," "The Sin Flood," "The Man from Home," "Pink Gods," "Under Two Flags," "Ebb Tide," "You Are Guilty," "Human Wreckage," etc. Companies: Biograph, Reliance, Universal, Mutual, American, Fox, Paramount, Mayflower, Goldwyn, First National, Associated Producers, Universal, Burr, F. B. O.

KNOBLOCH, EDWARD (Author). b. New York, April 7, 1874; educ. Harvard. Author of "The Faun," "Milestones," "Marie Odille," "Tiger, Tiger," "Kismet," "The Lullaby," etc. Screen career: literary advisor to Douglas Fairbanks on "The Three Musketeers," "Robin Hood," and "The Thief of Bagdad," and to Mary Pickford on "Rosita."

KOLKER, HENRY (Director and Actor). b. Berlin, New Brunswick, 1874; educ. Quincy, Illinois. Stage career:

twenty-three years. Screen career: "Blackie's Redemption," "The Red Lantern," "Her Purchase Price," "The Third Generation," "Bright Skies," "The Greatest Love," "The Fighter," "Bucking the Tiger," "Man of Stone," "Disraeli," "The Leopardess," "The Purple Highway," "I Will Repay," "The Snow Bride," etc. Companies: Metro, Robertson-Cole, Selznick, United Artists, Paramount, Kenma.

KOSLOFF, THEODORE (Actor). b. Moscow, Russia. Early career: dancer. Screen career: "Something to Think About," "Why Change Your Wife?" "The Prince Chap," "Forbidden Fruit," "The Woman God Forgot," "The Affairs of Anatole," "Fool's Paradise," "Saturday Night," "The Green Temptation," "The Dictator," "To Have and to Hold," "Adam's Rib," "The Law of the Lawless," etc. Company: Paramount.

KYNE, PETER BERNARD (Author). b. San Francisco, October 12, 1880. Author of "Cappy Ricks" stories, "The Valley of Giants," "Kindred of the Dust," "The Pride of Palomar," "The Go-Getter" and many other novels and short stories.

LAEMMLE, CARL (Producer). b. Germany, 1867. Came to United States in 1884. Worked as clerk in clothing stores. Opened movie theatre in Chicago, 1906. Founded Universal Corporation, an amalgamation of independent producing companies, 1912. Universal is now the largest producing company in the world.

LAKE, ALICE (Actress). b. Brooklyn, 1897. Stage career: pantomime and dancing. Screen career: "Should a Woman Tell?" "Shore Acres," "Kisses," "Hate," "I Am the Law," "More to be Pitied than Scorned," "Environment," "The Spider and the Rose," "Nobody's Bride," etc. Companies: Vitagraph, Sennett, Universal, Christie, Metro, C. B. C., Principal, Universal.

LA MARR, BARBARA (Actress). b. Richmond, Virginia, 1896; m. Jack Dougherty, 1923. Early career: vaudeville, stock, dancer, contipuity writer. Screen career: "The Three Musketeers," "The Prisoner of Zenda," "Trifling Women," "Quincy Adams Sawyer," "The Hero," "Poor Men's Wives," "Souls for Sale," "The Eternal City," "Strangers of the Night," etc. Companies: United Artists, Metro, Preferred, Goldwyn, First National.

LANDIS, CULLEN (Actor). b. Nashville, Tennessee, July 5, 1895. Screen career: "The Outcasts of Poker Flat," "Where the West Begins," "Jinx," "Going Some," "It's a Great Life," "Bunty Pulls the Strings," "Snowblind," "The Famous Mrs. Fair," "Masters of Men," "The Fog," "The Alibi," "The Pioneer," "Watch Your Step," "Where Is My Wandering Boy Tonight?" "The Midnight Alarm," etc. Companies: Universal, American, Goldwyn, Metro, Vitagraph.

LA ROCQUE, ROD (Actor). b. Chicago. Stage career: stock, legitimate, vaudeville. Screen career: "Easy to Get," "Greater Than Love," "The Discarded Woman," "Paying the Piper," "Suspicious Wives," "Slim Shoulders," "What's Wrong with the Women?" "For Your Daughter's Sake," "A Woman's Woman," "Notoriety," "The Challenge," "Jazzmania," etc. Companies: Essanay, Goldwyn, Mutual, Famous Players, American, Vitagraph, Hallmark, Paramount, Hodkinson, Wilks, Metro, Robertson-Cole.

LASKY, JESSE L. (Producer). b. San Francisco, September 13, 1880. Early career: reporter on San Francisco paper, gold-hunter in Alaska, leader of Hawaiian Band, Honolulu. Theatrical career: started as manager of Herman the magician; vaudeville producer, 1902. Operated Follies Bergere, New York, 1911. Organized Lasky Feature Play Co., 1914. Later joined with Adolph Zukor in forming Famous Players-Lasky.

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LEE, LILA (Augusta Appel, Actress). b. New York, 1901; m. James Kirkwood, 1923. Stage career: appeared at age of six in vaudeville. Screen career: "A Daughter of the Wolf," "Male and Female," "Hawthorne of the U. S. A.," "The Prince Chap," "Midsummer Madness," "The Charm School," "The Easy Road," "The Soul of Youth," "After the Show," "One Glorious Day," "Is Matrimony a Failure?" "The Dictator," "Blood and Sand," "Ebb Tide," "Back Home and Broke," "The Ne'er Do Well," "Home-ward Bound," etc. Companies: Paramount, Realart.

LEE, ROWLAND V. (Director). Screen career: "A Thousand to One," "The Cup of Life," "Blind Hearts," "The Sea Lion," "Money to Burn," "Self Made Men," "The Dust Flower," "Mixed Faces," "Shirley of the Circus," "Alice Adams," "Desire," etc. Companies: Goldwyn, Associated Producers, First National, Fox, Pathé, Metro.

LE GUERE, GEORGE (Actor). b. New Orleans, Louisiana; educ. Georgetown University. Extensive stage career. Screen career: "Third Floor Back," "The Way of a Woman," "The Hand Invisible," "Sun Up," "Mamma's Affair," "Missing Millions," etc. Companies: Essanay, Metro, Pathé, Famous Players, Selznick, World, First National, Paramount.

LESSER, SOL (Producer). Entered motion pictures as exhibitor, later becoming independent producer. Engaged Jackie Coogan and produced all of his pictures after "The Kid." Organized Principal Pictures Corporation.

LEONARD, ROBERT Z. (Director). b. Denver, Colorado; m. Mae Murray. Stage career: in comic opera. Screen career: "A Mormon Maid," "The Primrose Ring," "The Bride's Awakening," "Delicious Little Devil," "Miracle of Love," "Restless Sex," "The Gilded Lily," "Heedless Moths," "Peacock Alley," "Fascination," "Broadway Rose,"

"Jazzmania," "The French Doll," etc. Companies: Lasky, Famous Players, Universal, Cosmopolitan, Paramount, Metro.

LE VINO, ALBERT SHELBY (Continuity Writer). b. Fredericksburg, Virginia, 1878; educ. Bucknell University. Screen career: has written numerous continuities, including "The Hope," "Blackmail," "The Star Rover," "The Greater Claim," "The Forbidden Thing," "The Ten Dollar Raise," "Cappy Ricks," "Don't Tell Everything," "The Law and the Woman," "Over the Border," "While Satan Sleeps," "Missing Millions," "Mr. Billings Spends His Dime," "Zaza," etc.

LEWIS, MITCHELL (Actor). b. Syracuse, N. Y.; educ. Syracuse University and Naval Academy; six years in United States Navy. Stage career: legitimate. Screen career: "The Barrier," "Code of the Yukon," "Burning Daylight," "Smoke Bellew," "At the End of the World," "Salome," "The Siren Call," "On the High Seas," "The Woman Conquers," "Her Accidental Husband," "The Spoilers," etc. Companies: Beach, Selznick, Paramount, First National, United Artists.

LEWIS, RALPH (Actor). b. Englewood, Illinois; educ. Northwestern University. Stage career: legitimate, musical comedy and vaudeville. Screen career: "The Birth of a Nation," "Jack and the Beanstalk," "The Hoodlum," "Eyes of Youth," "Prisoners of Love," "Sowing the Wind," "Man-Woman-Marriage," "Salvage," "The Conquering Power," "The Five Dollar Baby," "The Sin Flood," "In the Name of the Law," "The Third Alarm," "Westbound Limited," etc. Companies: F. A., Griffith, Metro, Arcraft, Goldwyn, First National, Robertson-Cole, F. B. O., Universal, Principal, Fox.

LICHTMAN, AL. (Producer). b. Hungary, 1889. Came to America at age of nine. Served in army. Went first to

Exhibitor's Adver. Co.; manager Powers Film Co.; joined Famous Players, 1912. Organized Alco Film Co., which became Metro. Went back to Famous Players as general sales manager. General manager for Associated Producers, later merging with First National. Established Preferred Pictures, 1922, with B. P. Schulberg. President, Al. Lichtman Corporation.

LINCOLN, ELMO (Otto Elmo Linkenheit, Actor). b. Rochester, Indiana, February 6, 1889; educ. there. Stage career: Holden Stock Co., two seasons. Screen career: "Birth of a Nation," "Intolerance," "Treasure Island," "The Kaiser, the Beast of Berlin," "Under Crimson Skies," "Elmo the Fearless," "Man of Courage," "Tarzan" series, "Adventures of Tarzan," "Desperation," "The Light in the Dark," "Quincy Adams Sawyer," "Rupert of Hentzau," etc. Companies: Griffith, Reliance-Majestic, Fox, Universal, Metro, First National.

LINCOLN, E. K. (Actor). b. Johnstown, Pennsylvania. Stage career: stock and legitimate. Screen career: "For the Freedom of the World," "Stars of Glory," "Fighting Through," "Desert Gold," "Virtuous Men," "The Inner Voice," "The Woman God Changed," "The Light in the Dark," "Men Women Marry," "The Woman in Chains," etc. Companies: World, Goldwyn, Hodkinson, S. L., Cosmopolitan.

LINDER, MAX (Actor). b. Bordeaux, France. Stage career: stock in Europe. Screen career: "Be My Wife," "The Three Must-Get-Theres," and many other comedies. Companies: Pathé, Goldwyn.

LLOYD, FRANK (Director). b. Glasgow, Scotland. Stage career: stock, road companies and vaudeville. Screen career: "Les Miserables," "Tale of Two Cities," "World and Its Woman," "Silver Horde," "Madame X," "The Great

Lover," "Tale of Two Worlds," "Roads of Destiny," "The Sin Flood," "The Invisible Power," "The Man from Lost River," "The Grim Comedian," "The Eternal Flame," "Oliver Twist," "The Voice from the Minaret," "Ashes of Vengeance," "Within the Law," etc. Companies: Fox, Goldwyn, First National.

LLOYD, HAROLD (Actor). b. Nebraska, 1893; m. Mildred Davis, 1923. Started stage career at age of twelve. Screen career: "Lonesome Luke" comedies, "I Do," "Never Weaken," "Now or Never," "Number, Please," "Get Out and Get Under," "High and Dizzy," "A Sailor Made Man," "Grandma's Boy," "Dr. Jack," "Safety Last," and many comedies. Companies: Universal, Edison, Keystone, Pathé.

LOEW, MARCUS (Producer). Organized Loew chain of theatres throughout United States and Canada, combining vaudeville with motion pictures. Bought controlling interest in Metro Pictures Corporation, 1922.

LOGAN, JACQUELINE (Actress). b. San Antonio, Texas, November 30, 1902. Early career: newspaper reporter, Ziegfeld Follies. Screen career: "White and Unmarried," "Burning Sands," "Java Head," "Molly-O," "A Blind Bargain," "A Tailor Made Man," "Mr. Billings Spends His Dime," "Sixty Cents an Hour," "Salomy Jane," etc. Companies: Paramount, Goldwyn, United Artists, First National.

LONG, WALTER (Actor). b. Milford, N. H., 1884. Stage career: stock, vaudeville and legitimate. Screen career: "The Birth of a Nation," "Intolerance," "The Poppy Girl's Husband," "Chasing Rainbows," "Desert Gold," "Scarlet Days," "What Women Love," "The Sheik," "Moran of the Lady Letty," "Across the Continent," "South of Suva," "The Dictator," "Blood and Sand," "Shadows," "To Have and to Hold," "The Beautiful and Damned," "Kick In," "Omar

the Tentmaker," "My American Wife," "The Last Hour," "The Little Church Around the Corner," "Quicksands," "The Isle of Lost Ships," "The Broken Wing," etc. Companies: Essanay, Reliance Majestic, Lasky, Griffith, Arcraft, Fox, Hodkinson, Universal, First National, Metro, Paramount, Warner Brothers, American, Mastodon, Preferred.

LOOS, ANITA (Continuity Writer). b. California; m. John Emerson, 1919. Screen career: six years with D. W. Griffith in Biograph, Mutual and Triangle Companies, with Douglas Fairbanks in Arcraft, Emerson-Loos Co., making Arcraft specials, "Oh, You Women," "The Americano," "Wild and Woolly," "A Temperamental Wife," "The Virtuous Vamp," "Woman's Place," "Mamma's Affair," "The Love Expert," "In Search of a Sinner," "Red Hot Romance," "Polly of the Follies," "Dulcy," etc.

LOSEE, FRANK (Actor). b. Brooklyn; educ. there. Extensive stage career. Screen career: "La Tosca," "Paid in Full," "Good Gracious, Annabelle," "The Right to Love," "Civilian Clothes," "Broadway and Home," "Dangerous Love," "Disraeli," "Orphans of the Storm," "Wild Honey," "The Seventh Day," "The Man She Brought Back," "Missing Millions," "The Last of the Mohicans," "Kismet," etc. Companies: Famous Players, Paramount, Selznick, United Artists, Griffith, Universal, First National, Playgoers.

LOVE, BESSIE (Actress). b. Los Angeles, California. Screen career: "A Sister of Six," "Intolerance," "The Sawdust Ring," "Bonnie May," "Penny," "The Swamp," "The Sea Lion," "Spirit of the Lake," "The Vermilion Pencil," "Forget-Me-Not," "The Great Adventure," "The Dawn of Understanding," "Deserted at the Altar," "The Purple Dawn," "The Village Blacksmith," "Three Who Paid," "The Ghost Patrol," etc. Companies: Triangle, F. A., Vitagraph, Robertson-Cole, Ince, Pathé, Metro, Goldstone, Fox, Universal.

LOVE, MONTAGUE (Actor). b. Calcutta, India, 1877. Extensive stage career. Screen career: "The Cross Bearer," "The Hand Invisible," "The Quickening Flame," "The Steel King," "The Wrong Woman," "Shams of Society," "The Case of Becky," "Peter Ibbetson," "Love's Redemption," "What's Wrong with the Women?" "Secrets of Paris," "Darling of the Rich," "The Leopardess," etc. Companies: Pathé, Metro, World, Paramount, Pioneer, Robertson-Cole, First National, Graphic, Equity, Realart.

LOVELY, LOUISE (Actress). b. Sydney, Australia, 1896. Stage career: vaudeville, musical comedy. Screen career: "The Lone Star Ranger," "The Butterfly Man," "The Skywayman," "Connecticut Yankee in King Arthur's Court," "Partners of Fate," "Heart of the North," "Poverty of Riches," "Shattered Idols," "Life's Greatest Question," etc. Companies: Universal, Bluebird, Vitagraph, Fox, Goldwyn, First National, Robertson-Cole.

LUBITSCH, ERNST (Director). b. Berlin. Stage career: in Germany, then started in pictures, directing "Passion," "Deception," "One Arabian Night," "Gypsy Blood," "The Loves of Pharaoh," etc., all of which were released in United States. Brought to United States by Mary Pickford to direct "Rosita" (1923). Companies: U. F. A., First National, Paramount, United Artists, Warner Bros.

LUNT, ALFRED (Actor). b. Milwaukee, Wisconsin; m. Lynn Fontanne, 1922. Stage career: "The Country Cousin," "Clarence," "Banco," etc. Screen career: "Backbone," "The Ragged Edge," "Second Youth," etc. Company: Distinctive.

LYNCH, HELEN (Actress). Screen career: "Honor Bound," "What's a Wife Worth?" "Glass Houses," "Midnight," "Fools First," "Minnie," "The Dangerous Age," "The Meanest Man in the World," etc. Companies: Universal, Robertson-Cole, Metro, Paramount, First National.

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LYONS, EDDIE (Actor and Director). b. Beardstown, Illinois, 1886. Stage career: repertoire, vaudeville, road company. Screen career: has appeared in numerous comedies. Companies: Biograph, Imperial, Nestor, Universal, Arrow.

LYTELL, BERT (Actor). b. New York City; educ. there. Stage career: stock, many Broadway productions, "Mary's Ankle," etc. Screen career: "The Lone Wolf," "Alias Jimmy Valentine," "The Misleading Lady," "A Message from Mars," "A Trip to Paradise," "Lady Fingers," "The Idle Rich," "The Right That Failed," "The Face Between," "Sherlock Brown," "To Have and to Hold," "Kick In," "Rupert of Hentzau," "The Meanest Man in the World," "The Eternal City," etc. Companies: Brenon, Metro, Paramount, Selznick, Cline.

LYTELL, WILFRED (Actor). b. New York City. Stage career: legitimate. Screen career: "The Destroyer," "The 90 and 9," "Isle of Jewels" serial, "Heliotrope," "The Kentuckians," "The Wrong Woman," "Know Your Men," "The Men Who Paid," "Wolf's Fangs," etc. Companies: Ince-Vitagraph, Metro, Beck, Graphic, Fox, Prod. Sec., Paramount.

McAVOY, MAY (Actress). b. 1901, New York City. Screen career: "Sentimental Tommy," "A Private Scandal," "The Top of New York," "Clarence," "Kick In," "Grumpy," "Only 38," "Her Reputation," etc. Companies: Vitagraph, Paramount, Realart, Goldwyn, First National, Pathé, World.

MCDOWELL, CLAIRE (Actress). b. New York. Extensive stage career. Screen career: "The Gates of Doom," "Heart o' the Hills," "The Mark of Zorro," "The Gray Dawn," "Penrod," "What Every Woman Knows," "A Ladies' Man," "In the Name of the Law," "Heart's Haven," "Nice People," "Westbound Limited," "Quincy Adams Sawyer," etc. Companies: Biograph, Universal, Triangle,

Fox, Famous Players, Goldwyn, Republic, United Artists, First National, Paramount, Hodkinson, Metro, F. B. O.

MCGRAIL, WALTER (Actor). b. Brooklyn, New York, 1889. Stage career: vaudeville. Screen career: "Within the Law," "Playthings of Destiny," "The Breaking Point," "Pilgrims of the Night," "Her Mad Bargain," "The Top of New York," "The Yosemite Trail," "The Kentucky Derby," "Nobody's Money," "Suzanna," "Is Divorce a Failure?" "Flaming Youth," etc. Companies: First National, Paramount, Fox, Universal, Sennett, Pathé, Selznick, Robertson-Cole, Hodkinson.

MCGREGOR, MALCOLM (Actor). b. New Jersey, 1898; educ. at Yale University. Screen career: "The Prisoner of Zenda," "A Noise in Newboro," "All the Brothers Were Valiant," "Can a Woman Love Twice?" "Broken Chains," "Greater Glory," etc. Companies: Metro, F. B. O., Goldwyn.

MCINTOSH, BURR (Actor). b. Wellesville, Ohio, 1862; educ. Lafayette College and Princeton University. Reported for *Philadelphia News*. Extensive stage career. Screen career: "Wallingford" serial, "My Partner," "Cynthia of the Minute," "Way Down East," "Driven," "The Exciters," etc. Companies: Griffith, Universal, Pathé, Mutual, Hodkinson, Paramount.

MCKEE, RAYMOND (Actor). b. Iowa; m. Marguerite Courtot, 1923. Extensive stage career. Screen career: "Heart of the Hills," "The Lamplighter," "Blind Hearts," "The Jilt," "In the Fog," "Down to the Sea in Ships," "The Blind Bargain," Burr Comedies, etc. Companies: First National, Fox, Kleine, World, Goldwyn, Realart, Pathé, Burr.

MCKIM, ROBERT (Actor). b. San Jacinto, California, 1887. Stage career: stock, etc. Screen career: "The Silent

Man," "Mark of Zorro," "The Spoilers," "White Hands," "Monte Cristo," "Without Compromise," "All the Brothers Were Valiant," "Mr. Billings Spends His Dime," "The Spider and the Rose," "Dead Game," "The Spoilers," etc. Companies: Paramount, Goldwyn, Hodkinson, Pathé, United Artists, Triangle, M. B. M., Gunning, Fox, Metro, Principal, Universal, Hampton.

MCDERMOTT, MARC (Actor). b. London, England. Extensive stage career. Screen career: "The Green God," "The New Moon," "While New York Sleeps," "Blind Wives," "Footlights," "Kathleen Mavourneen," "The Amazing Lover," "The Spanish Jade," "Lights of New York," etc. Companies: Edison, Vitagraph, Fox, First National, Perret, Paramount, Rolfe.

MACKAILL, DOROTHY (Actress). b. Hull, England, 1903. Stage career: Ziegfeld's "Midnight Frolic." Screen career: "Torchy" series, "A Face at the Window," "The Lotus Eaters," "Bits of Life," "The Isle of Doubt," "A Woman's Woman," "The Streets of New York," "The Inner Man," "Mighty Lak' a Rose," "The Broken Violin," "The Fighting Blade," "Wild Apples," etc. Companies: First National, Arrow, Eclair, Educational.

MACK, WILLARD (Actor, Author). b. Morrisburgh, Ontario, 1873. Stage career, twenty-one years. Screen career: ten years, "The Conqueror," "The Corner," "The Devil Decides," "The Barbarian," "Woman in the Index," "Your Friend and Mine," etc. Author of "Tiger Rose," etc. Companies: Famous Players, Goldwyn, Metro, First National, Warner Brothers.

MACLEAN, DOUGLAS (Actor). b. Philadelphia, 1894; m. Faith Cole. Stage career: stock and legitimate. Screen career: "23½ Hours Leave," "Mary's Ankle," "What's Your Husband Doing?" "Let's Be Fashionable," "The Jail-

bird," "One a Minute," "The Hottentot," "Passing Through," "Bell-Boy 13," "A Man of Action," "The Sunshine Trail," "Going Up," etc. Companies: Paramount, First National, Associated Exhibitors.

MACDONALD, J. FARRELL (Actor). b. Waterbury, Connecticut, 1875; educ. Yale. Ex-officer United States Army. Stage career, eighteen years. Screen career: Oz features, "Roped," "The Wallop," "Bucking the Line," "Come On Over," "Over the Border," "The Bonded Woman," "The Ghost Breaker," "The Young Rajah," "Racing Hearts," "Jazzmania," "Quicksands," "While Satan Sleeps," "Tracks," etc. Companies: Biograph, Pathé, Imperial, Keystone, Triangle, Universal, American, Fox, Goldwyn, Paramount, Metro, Hodkinson, Playgoers.

MACDONALD, KATHERINE AGNEW (Actress). b. Pittsburgh, Pennsylvania; educ. Blairsville College. Screen career: "Headin' South," "The Notorious Miss Lisle," "Passion's Playground," "Curtain," "My Lady's Latchkey," "Trust Your Wife," "Stranger Than Fiction," "Her Social Value," "The Beautiful Liar," "The Woman's Side," "The Infidel," "Domestic Relations," "Heroes and Husbands," "White Shoulders," "Money, Money Money," etc. Companies: Arcraft, Paramount, First National.

MACDONALD, WALLACE (Actor). b. Mulgrave, Nova Scotia. Stage career: stock company in Vancouver and San Francisco. Screen career: "Trumpet Island," "Bright Lights," "Who Shall Judge?" "Breaking Thru," "A Poor Relation," "The Understudy," "A Fool There Was," "Under Oath," "Youth Must Have Love," "Caught Bluffing," "The Spoilers," etc. Companies: Triangle, Vitagraph, Goldwyn, Robertson-Cole, Fox, Selznick, Universal.

MACLAREN, MARY MACDONALD (Actress). b. Pittsburgh, Pennsylvania. Stage career: Winter Garden. Screen ca-

reer: "Idle Wives," "Bonnie, Bonnie Lassie," "The Wild Goose," "The Three Musketeers," "Across the Continent," "The Face in the Fog," "Outcast," etc. Companies: Universal, International, United Artists, Paramount, Cosmopolitan.

MACPHERSON, JEANNIE (Continuity Writer). b. Boston, Mass.; educ. Paris, France. Stage career: "Strongheart," "Havana," etc. Screen career: "Joan the Woman," "The Little American," "Old Wives for New," "The Whispering Chorus," "Don't Change Your Husband," "Male and Female," "Something to Think About," "Forbidden Fruit," "Affairs of Anatole," "Saturday Night," "Manslaughter," "Adam's Rib," "The Ten Commandments," etc. Companies: Biograph, Edison, Universal, Lasky, Artcraft, Paramount.

MADISON, CLEO (Actress). b. Bloomington, Illinois; educ. Bloomington Normal University. Stage career, vaudeville. Screen career: "Trey of Hearts," "The Chalice of Sorrow," "Black Orchids," "Romance of Tarzan," "Girl from Nowhere," "Great Radium Mystery," "Price of Redemption," "Lure of Youth," "Ladies Must Live," "A Woman's Woman," "The Dangerous Age," etc. Companies: Universal, Metro, Paramount, Albion, First National.

MAIGNE, CHARLES (Director). b. Richmond, Virginia, November 11, 1881; educ. University of Notre Dame. Early career: newspaper man, war correspondent, magazine writer, officer in United States Army. Screen career: "The Invisible Bond," "Redhead," "World to Live In," "The Copperhead," "A Fighting Chance," "Frontier of the Stars," "The Kentuckians," "A Cumberland Romance," "Hush Money," "Received Payment," "The Cowboy and the Lady," "Drums of Fate," "The Trail of the Lonesome Pine," etc. Companies: Famous Players, Artcraft, Selznick, Realart, Vitagraph, Paramount.

MALONE, MOLLY (Actress). b. Denver, Colorado, 1897. Screen career: "The Pullman Mystery," "The Garage," "Molly's Millions," "Stop Thief," "It's a Great Life," "Just Out of College," "Made in Heaven," "Red Courage," "Sure Fire," "Bucking the Line," "A Poor Relation," "Across the Dead Line," "Blaze Away," "Trail of Hate," "The Freshie," etc. Companies: Vitagraph, Lasky, Universal, Paramount, Supreme Comedies, Goldwyn, Fox, Lorenzo.

MALONEY, LEO D. (Actor). b. San Jose, California, 1888; educ. Santa Clara College, California. Early career, on ranch. Screen career: "The Girl and the Game," "A Fight for Millions," "The Arizona Catclaw," "His Enemy's Friend," "One Jump Ahead," "Under Suspicion," "100% Nerve," "Double Cinched," "Smoked Out," "The Extra Seven," etc. Companies: Pathé, Vitagraph, Universal, World, Associated Producers.

MANN, HANK (Actor). b. New York City. Stage career, vaudeville. Screen career: "The Village Blacksmith," "Messenger," "Harem Hero," "Eye for Figures," "The Blacksmith," "Dr. Jekyll and Mr. Hyde," "Quincy Adams Sawyer," and numerous comedies. Companies: Sennett, Fox, Arrow, Metro.

MANSFIELD, MARTHA (Actress). b. Mansfield, Ohio, 1899. Stage career: Winter Garden and Ziegfeld Follies. Screen career: "Dr. Jekyll and Mr. Hyde," "Civilian Clothes," "The Wonderful Chance," "Society Snobs," "Gilded Lies," "Women Men Love," "Men of Stone," "Till We Meet Again," "Women in Chains," "Is Money Everything?" "Fog Bound," etc. Companies: Essanay, Famous Players, Selznick, Bradley, Pathé, Paramount.

MARION, FRANCES (Continuity Writer). b. San Francisco; educ. San Francisco. Early career: artist, designing theatrical posters and illustrating for magazines, newspaper

work. Screen career: has written and adapted numerous stories, including "The Foundling," "Rebecca of Sunnybrook Farm," "He Comes Up Smiling," "A Regular Girl," "Anne of Green Gables," "Pollyanna," "The Love Light," "The World and His Wife," "Humoresque," "Straight is the Way," "Go and Get It," "Little Lord Fauntleroy," "Just Around the Corner," "Back Pay," "The Primitive Lover," "East is West," "The Eternal Flame," "The Toll of the Sea," "The Nth Commandment," "Potash and Perlmutter," etc.

MARKEY, ENID (Actress). b. Dillon, Colorado, 1896. Stage career: stock and "Up in Mabel's Room." Screen career: "Civilization," "The Devil's Double," "The Yankee Way," "Responsibility," "The Curse of Eve," "Tarzan of the Apes," "Romance of Tarzan," "Mother, I Need You," etc. Companies: Ince, Fox, Corona, National, Shipman.

MARMONT, PERCY (Actor). Educ. St. Anne's, Redhill, Surrey, England. Extensive stage career. Screen career: "Vengeance of Durand," "The Winchester Woman," "The Climbers," "Pride," "The Sporting Duchess," "Dead Men Tell No Tales," "What's Your Reputation Worth?" "The Branded Woman," "The Price," "Wife Against Wife," "The First Woman," "Married People," "If Winter Comes," etc. Companies: Paramount, Goldwyn, Select, Vitagraph, First National, Hodkinson, Fox, Robertson-Cole.

MARSH, MAE (Actress). b. Madrid, New Mexico, 1897; educ. convents in San Francisco. Screen career: "The Birth of a Nation," "Intolerance," "Polly of the Circus," "The Cinderella Man," "Sunshine Alley," "Fields of Honor," "The Beloved Traitor," "The Face in the Dark," "The Glorious Adventure," "All Woman," "Hidden Fires," "Money Mad," "Spotlight Sadie," "Till We Meet Again," "The Little 'Fraid Lady," "The White Rose," etc. Companies: Triangle, Griffith, Reliance-Majestic, Fine Arts, Goldwyn, Pathé.

MARSHALL, TULLY (Phillips, Actor). b. Nevada City, California, April 13, 1864; m. Marion Fairfax, 1899. Extensive stage career. Screen career: "Cup of Life," "Hail the Woman," "Penrod," "Is Matrimony a Failure?" "The Ladder Jinx," "The Beautiful and Damned," "Only a Shop Girl," "The Covered Wagon," "The Super-Sex," "The Village Blacksmith," "Too Much Business," "The Law of the Lawless," "The Brass Bottle," etc. Companies: Griffith, Fine Arts, Lasky, Robertson-Cole, First National, Vitagraph, American, Paramount, Goldwyn, Fox, F. B. O., Warner Brothers, C. B. C., Paramount.

MARTIN, VIVIAN (Actress). b. near Grand Rapids, Michigan. Extensive stage career. Screen career: "A Modern Thelma," "The Trouble Buster," "Mary Gusta," "Her Country First," "Littlest Scrub Lady," "Mirandy Smiles," "Home Town Girl," "Little Comrade," "Louisiana," "His Official Wife," "Song of the Soul," "Pardon My French," etc. Companies: World, Fox, Paramount, Gaumont, Goldwyn, Ivan.

MASON, DAN (Actor). b. Syracuse, New York, 1857. Stage career: stock, vaudeville and legitimate. Screen career: "The Scarlet Letter," "The Broadway Sport," "Why Girls Leave Home," "Iron to Gold," "Is Matrimony a Failure?" "The Fore Fighters," "The Long Shot," and numerous "Toonerville Trolley" comedies. Companies: Edison, Fox, Betz., Warner Brothers, Paramount, F. B. O., Educational.

MASON, SHIRLEY (Actress). b. Brooklyn, 1900. Extensive stage career. Screen career: "Good Bye, Bill," "Treasure Island," "Her Elephant Man," "Merely Mary Ann," "Wing Joy," "The Lamplighter," "Ever Since Eve," "Queenie," "Jackie," "The Ragged Heiress," "Very Truly Yours," "Lights of the Desert," "The New Teacher," "Youth Must Have Love," "Shirley of the Circus," "Pawn Ticket

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210," etc. Companies: Edison, Famous Players, Paramount, Fox.

MATHIS, JUNE (Continuity Writer). b. Leadville, Colorado. Extensive stage career. Screen career: "Out of the Fog," "The Red Lantern," "Lady Frederick," "Right of Way," "Lombardi, Ltd.," "Four Horsemen of the Apocalypse," "Hearts Are Trumps," "The Conquering Power," "A Trip to Paradise," "Camille," "The Idle Rich," "The Golden Gift," "Turn to the Right," "Hate," "Blood and Sand," etc.

MAYO, FRANK (Actor). b. New York, 1886; m. Dagmar Godowsky (div.). Extensive stage career. Screen career: "Mary Regan," "The Blazing Trail," "The Shark-Master," "Go Straight," "Dr. Jim," "Across the Dead Line," "Slipping Tongue," "Tracked to Earth," "The Man Who Married His Own Wife," "Souls for Sale," "The Bolted Door," "Six Days," etc. Companies: Weber, Universal, Goldwyn.

MEIGHAN, THOMAS (Actor). b. Pittsburgh, Pennsylvania, April 9, 1887; m. Frances Ring. Stage career: "The College Widow," "The Return of Peter Grimm," "On Trial," etc. Screen career: "The Fighting Hope," "M'Liss," "Male and Female," "Don't Change Your Wife," "The Miracle Man," "The Prince Chap," "Frontier of the Stars," "The Easy Road," "The City of Silent Men," "White and Unmarried," "If You Believe It, It's So," "A Prince There Was," "The Man Who Saw Tomorrow," "The Bachelor Daddy," "Our Leading Citizen," "Manslaughter," "Back Home and Broke," "Homeward Bound," "Woman Proof," etc. Companies: Paramount, Famous Players.

MELFORD, GEORGE H. (Director). b. Rochester, New York; educ. McGill University. Stage career, seven years. Screen career: "The Boer War," "The Invisible Power," "Everywoman," "The Juclins," "Behold My Wife," "The

Faith Healer," "The Great Impersonation," "The Sheik," "Moran of the Lady Letty," "Woman Who Walked Alone," "Burning Sands," "Ebb Tide," "You Can't Fool Your Wife," "Salomy Jane," "Java Head," etc. Companies: Kalem, Lasky, Paramount.

MENJOU, ADOLPH J. (Actor). b. Pau, France; educ. Cornell University. Stage career, three years. Screen career: "The Kiss," "Head Over Heels," "Courage," "Through the Back Door," "Three Musketeers," "The Sheik," "The Faith Healer," "Is Matrimony a Failure?" "The Fast Mail," "Eternal Flame," "Pink Gods," "Clarence," "Singed Wings," "The World's Applause," "Bella Donna," "Rupert of Hentzau," "A Woman of Paris," etc. Companies: Famous Players, Fox, First National, Goldwyn, United Artists, Paramount, Selznick.

MERSEREAU, VIOLET (Actress). b. New York. Extensive stage career. Screen career: "Little Miss Nobody," "The Wild Cat," "The Raggedy Queen," "Together," "The Nature Girls," "Finders Keepers," "Thunderclap," "Nero," "Luck," etc. Companies: Famous Players, Universal, Bluebird, Pioneer, Fox, Burr.

MESSENGER, BUDDIE (Actor). b. San Francisco, 1909. Screen career: "Gloriana," "The Hoodlum," "Edgar's Little Saw," "The Old Nest," "Shadows," "The Flirt," "A Front Page Story," "When Love Comes," "The Abysmal Brute," "Penrod and Sam," and many comedies. Companies: Universal, Fox, First National, Goldwyn, Preferred, Vitagraph, F. B. O.

METCALF, EARL KEENEY (Actor). b. Newport, Kentucky, 1889. Extensive stage career. Screen career: "The Phantom Happiness," "The Great Mystery," "While New York Sleeps," "The Mother Eternal," "What Women Will

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Do," "White Eagle," "Eden and Return," "Back to Yellow Jacket," "The New Teacher," "While Justice Waits," "The Great Night," "Power of a Lie," "Look Your Best," etc. Companies: Lubin, Select, World, Vitagraph, Fox, Abram., Pathé, Robertson-Cole, Arrow, Goldwyn.

MILLARDE, HARRY (Director). b. Springfield, Ohio. Extensive stage career. Screen career: "Every Girl's Dream," "Bonnie Annie Laurie," "Miss Innocence," "Rose of the West," "Sacred Silence," "The White Moll," "Over the Hill," "Perjury," "My Friend the Devil," "The Town that Forgot God," "If Winter Comes," "The Governor's Lady," etc. Companies: Kalem, Universal, Fox.

MILLER, PATSY RUTH (Actress). b. St. Louis, Missouri, 1905. Screen career: "The Affairs of Anatole," "The Sheik," "The Fighting Streak," "Remembrance," "Watch Your Step," "The Girl I Loved," "Omar the Tentmaker," "Trimmed," "The Hunchback of Notre Dame," etc. Companies: Metro, Universal, Goldwyn, Paramount, Equity, Fox, First National, Pathé, Vitagraph.

MILTERN, JOHN (Actor). b. England. Extensive stage career. Screen career: "The Profiteers," "On With the Dance," "The Kentuckians," "Experience," "Three Live Ghosts," "Love's Boomerang," "The Man From Home," "Manslaughter," "The Man Who Saw Tomorrow," "Kick In," etc. Companies: Pathé, Paramount.

MINTER, MARY MILES (Actress). b. Shreveport, Louisiana, April 1, 1900. Extensive stage career. Screen career: "Anne of Green Gables," "Moonlight and Honeysuckle," "Jerry," "Little Clown," "Don't Call Me Little Girl," "Tillie," "Heart Specialist," "A Cumberland Romance," "Her Winning Way," "South of Suva," "Drums of Fate," "The Cowboy and the Lady," "The Trail of the Lonesome Pine," etc. Companies: Metro, American, Realart, Paramount.

MIX, TOM (Actor). b. El Paso, Texas, January 6, 1884; educ. there; m. Virginia Forde, 1917. Early career: cowboy; was a member of the Rough Riders during the Spanish-American War, and with British in Boer War. Screen career: "Cupid's Round Up," "Queen of Sheba," "The Ridin' Romeo," "Rough Riding Romance," "The Feud," "The Texan," "Chasing the Moon," "Up and Going," "The Fighting Streak," "For Big Stakes," "Just Tony," "Do and Dare," "Tom Mix in Arabia," "Romance Land," "Catch My Smoke," "Three Jumps Ahead," "Soft Boiled," etc. Companies: Selig, Fox.

MONG, WILLIAM V. (Actor and Scenario Writer). b. Chambersburg, Pennsylvania, 1875. Stage career: legitimate and vaudeville. Screen career: "The County Fair," "Ladies Must Live," "Connecticut Yankee in King Arthur's Court," "Burning Daylight," "Mutiny of the Elsinore," "Pilgrims of the Night," "Playthings of Destiny," "Shattered Idols," "Monte Cristo," "A Fool There Was," "All the Brothers Were Valiant," "Lost and Found," "Penrod and Sam," etc. Companies: First National, Essanay, Paramount, Selig, Fox, Universal, Metro, Famous Players, Goldwyn, American, Mayer.

MONTANA, BULL (Actor). b. Voghera, Italy. Early career, wrestler. Screen career: "Victory," "Go and Get It," "The Foolish Age," "One Wild Week," "Gay and Devilish," "A Ladies' Man," "Three Must-Get-Theres," "The Punctured Prince," "Glad Rags," "Rob 'Em Good," "Hollywood," etc. Companies: Robertson-Cole, Realart, Stromberg, Allied, Fox, American, Metro, Universal, Paramount, First National.

MOORE, COLLEEN (Actress). b. Port Huron, Michigan, 1901; educ. Convent of Holy Name, Tampa, Florida; m. John E. McCormick, 1923. Screen career: "Little Orphan Annie," "The Egg-Crate Wallop," "Common Property,"

"So Long Letty," "Dinty," "His Nibs," "Lotus Eaters," "The Wall Flower," "Come On Over," "Affinities," "The Ninety and Nine," "Broken Chains," "Forsaking All Others," "Look Your Best," "The Nth Commandment," "Slippy McGee," "April Showers," "Flaming Youth," etc. Companies: Exceptional, First National, Goldwyn, Vitagraph, Universal, Hodkinson, Cosmopolitan, Triangle, Fine Arts, Ince, Paramount, Fox, Christie, Robertson-Cole.

MOORE, MATT (Actor). b. Ireland, 1888. Screen career: "Pride of the Clan," "20,000 Leagues Under the Sea," "The Dark Star," "Don't Ever Marry," "Madness of Manhattan," "The Passionate Pilgrim," "Straight Is the Way," "A Man's Home," "Back Pay," "Sisters," "The Storm," "The Jilt," "Minnie," "Drifting," "White Tiger," "Strangers of the Night," etc. Companies: Artcraft, Universal, Ardsley, First National, Buffalo, Selznick, Realart, Famous Players, Cosmopolitan.

MOORE, MICKEY (Child Actor). b. Victoria, British Columbia, Canada, 1916. Screen career: "Polly of the Storm Country," "All Souls' Eve," "Parted Curtains," "Exit the Vamp," "Manslaughter," "Truxton King," etc. Companies: Paramount, Mayer, Famous Players, Fox, Selig, Realart.

MOORE, OWEN (Actor). b. Ireland; m. Mary Pickford (divorced). Some stage career. Screen career: since 1909, "A Coney Island Princess," "Picadilly Jim," "Who's Who," "Dangerous Hero," "Stop that Man," "The Poor Simp," "A Divorce of Convenience," "Oh, Mabel, Behave," "Reported Missing," "Love is an Awful Thing," etc. Companies: Biograph, Reliance-Majestic, Fine Arts, Photocraft, Selznick, Famous Players, Goldwyn.

MOORE, PAT (Child Actor). b. England, 1914. Screen career: "Sahara," "The Squaw Man," "Queen of Sheba,"

"Madame X," "The Top of New York," "The New Teacher," "The Impossible Mrs. Bellew," "Village Blacksmith," "Young Rajah," "An Old Sweetheart of Mine," etc. Companies: Paramount, Ince, Fox, Metro, Universal, First National, Mayflower, Famous Players, Goldwyn.

MOORE, TOM (Actor). b. County Meath, Ireland; m. Renée Adoree, 1921. Stage experience, seven years stock. Screen career: "Brown of Harvard," "Toby's Bow," "Duds," "Stop Thief," "Hold Your Horses," "Made in Heaven," "Beating the Game," "From the Ground Up," "Over the Border," "The Cowboy and the Lady," "Pawned," "Rouged Lips," etc. Companies: Lubin, Lasky, Metro, Selig, Goldwyn, Selznick.

MORENO, ANTONIO GARRIDO MONTEAGUDO (Actor). b. Madrid, 1888. Extensive stage career. Screen career: "The First Law," "Secret of the Hills," "A Guilty Conscience," "The Angel Factory," "My American Wife," "Trail of the Lonesome Pine," "Look Your Best," "Lost and Found," "The Exciters," "The Spanish Dancer," etc. Companies: Vitagraph, Pathé, Paramount, Goldwyn.

MOREY, HARRY T. (Actor). b. Michigan. Extensive stage career. Screen career: "The Golden Goal," "A Man's Home," "Beyond the Rainbow," "Curse of Drink," "Wildness of Youth," "Where the Pavement Ends," "The Green Goddess," etc. Companies: Vitagraph, Selznick, Robertson-Cole, Apollo, Graphic, Metro.

MORRISON, JAMES WOODS (Actor). b. Matson, Illinois; educ. University of Chicago. Stage career: vaudeville, stock. Screen career: "Babbling Tongues," "Black Beauty," "Sowing the Wind," "The Little Minister," "Shattered Idols," "Handle with Care," "Only a Shop Girl," "The Nth Commandment," etc. Companies: Vitagraph, Ivan, Fox, Hampton, Jans., Mayer, Universal, First National, Pathé, C. B. C., Paramount.

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MOSQUINI, MARIE (Actress). b. Los Angeles, 1899. Screen career: has appeared in numerous comedies with Harold Lloyd and Snub Pollard. Companies: Rolin, Pathé.

MULHALL, JACK (Actor). b. New York; educ. New York and Columbia universities. Stage career: stock and vaudeville. Screen career: "Safe," "The Off-Shore Pirate," "The Little Clown," "Molly-O," "Turn to the Right," "Midnight," "The Sleep Walker," "Dusk to Dawn," "Broad Daylight," "White and Yellow," "Heroes of the Street," "Within the Law," "Dulcy," "The Bad Man," etc. Companies: Biograph, Paramount, Universal, Metro, Realart, Selig, Pathé, Warner Brothers, First National.

MURFIN, JANE (Continuity Writer). b. Quincy, Michigan. Stage career: as actress and dramatist. Screen career: "The Silent Call," "Brawn of the North," "The Phantom Pack," "White Fang," "The Sign," etc. Company: First National.

MURRAY, CHARLES (Actor). b. Laurel, Indiana, 1872. Stage career, vaudeville. Screen career: "Her Blighted Love," "Don't Weaken," "The Small Town Idol," "The Cross Roads of New York," "Faint Hearts," "Social Errors," "The Fatal Photo," "The Nuisance," "The Pill Pounder," "Luck," and numerous comedies. Companies: Biograph, Keystone, Sennett, Paramount, Hodkinson, Burr.

MURRAY, MAE (Actress). b. Virginia, May 9, 1893. Stage career, in musical comedy. m. Robert Z. Leonard, 1918. Screen career: "A Mormon Maid," "The Delicious Little Devil," "On with the Dance," "Idols of Clay," "The Gilded Lily," "Peacock Alley," "Fascination," "Broadway Rose," "Jazzmania," "The French Doll," etc. Companies: Lasky, Paramount, Universal, Pathé, Tiff., Metro.

MYERS, CARMEL (Actress). b. San Francisco, April 9, 1901; m. I. Kornblum, 1921. Stage career, musical comedy. Screen career: "The Haunted Pajamas," "The Little White Savage," "The Mad Marriage," "Dangerous Moment," "Breaking Thru," "The Love Gambler," "The Last Hour," "Good Bye, Girls," "The Famous Mrs. Fair," etc. Companies: Fine Arts, Metro, Universal, Bluebird, Vitagraph, Fox, Mastodon.

MYERS, HARRY (Actor). b. New York City. Stage career: stock, vaudeville. Screen career: "45 Minutes from Broadway," "Connecticut Yankee in King Arthur's Court," "Oh, Mary, Be Careful," "Nobody's Fool," "R. S. V. P.," "Turn to the Right," "Handle with Care," "Boy Crazy," "Kisses," "Adventures of Robinson Crusoe," "Top o' the Morning," "The Beautiful and Damned," "Brass," "The Brass Bottle," "Main Street," "The Bad Man," etc. Companies: Pioneer, Lubin, Universal, First National, Metro, Pathé, Warner Brothers, Realart, Fox.

NAGEL, CONRAD (Actor). b. Keokuk, Iowa, March 16, 1897; m. Ruth Helms, Chicago, June 24, 1919. Stage career: stock, vaudeville, legitimate. Screen career: "Little Women," "Midsummer Madness," "What Every Woman Knows," "Sacred and Profane Love," "Fool's Paradise," "Saturday Night," "Nice People," "Grumpy," "Lawful Larceny," "Bella Donna," "Lion and the Mouse," "The Lost Romance," "Three Weeks," etc. Companies: World, Vitagraph, Mayflower, Paramount.

NALDI, NITA (Actress). b. New York City, April 1, 1900. Stage career, chorus girl. Screen career: "Dr. Jekyll and Mr. Hyde," "Experience," "Blood and Sand," "Anna Ascends," "Glimpses of the Moon," "You Can't Fool Your Wife," "Man from Beyond," "For Your Daughter's Sake," "Lawful Larceny," etc. Companies: Houdini, Paramount, Selznick, Wilk, Cornelius.

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NAZIMOVA, ALLA (Actress). b. Yalta, Crimea, Russia, June 4, 1879; m. Charles Bryant; educ. Zurich, Odessa, and dramatic school at Moscow. Extensive stage career, in Russia and United States. Screen career: "War Brides," "The Red Lantern," "Toys of Fate," "Eye for Eye," "Out of the Fog," "The Brat," "Stronger than Death," "Heart of a Child," "Billions," "Madame Peacock," "Camille," "A Doll's House," "Salome," etc. Company: Metro.

NEGRI, POLA (Appollonia Chalupcz, Actress). b. Bromberg, Poland, January 3, 1897; m. Count Eugene Dombksi (divorced). Stage career in Warsaw. Screen career in German pictures including "Passion," "Gypsy Blood," "The Last Payment," "The Red Peacock," "The Devil's Pawn," "Eyes of the Mummy," "One Arabian Night," "Mad Love," etc. Came to America in 1922 and appeared in "Bella Donna," "The Cheat" and "The Spanish Dancer." Companies: U. F. A., Goldwyn, First National, Paramount.

NEILAN, MARSHALL (Director). b. 1891. Stage career, stock. Screen career: "Rebecca of Sunnybrook Farm," "M'Liss," "Stella Maris," "Amarilly of Clothesline Alley," "Daddy Longlegs," "In Old Kentucky," "The River's End," "Don't Ever Marry," "Dinty," "Bits of Life," "The Lotus Eater," "Penrod," "Fools First," "Minnie," "The Stranger's Banquet," "Dorothy Vernon of Haddon Hall," etc. Companies: Arcraft, First National, Goldwyn.

NEILL, R. WILLIAM (Director, also Playwright). b. Dublin, Ireland. Extensive stage career. Screen career: "Civilization," "Career of Katherine Bush," "The Bandbox," "Yes or No," "Good References," "Something Different," "Idol of the North," "The Iron Trail," "What's Wrong with the Women?" etc. Companies: Ince, Paramount, Famous Players, Hodkinson, First National, Realart, N. A., Equity.

NEUMEYER, FRED (Director). b. Denver, Colorado, August, 1888. Early career: professional ball player. Screen career: directed many comedies for Hal Roach and Harold Lloyd, including "Grandma's Boy."

NIBLO, FRED (Director). b. York, Nebraska; m. Enid Bennett. Stage career: twenty-five years, starred and produced plays. Screen career: "Daughters of Joy," "Mother o' Mine," "Mark of Zorro," "The Three Musketeers," "The Woman He Married," "Rose o' the Sea," "Blood and Sand," "The Famous Mrs. Fair," "Strangers of the Night," etc. Companies: Ince, Associated Producers, United Artists, First National, Paramount, Metro.

NIGH, WILLIAM (Author, Actor, Director). b. Berlin, Wisconsin; educ. University of California. Stage career, in many musical productions. Screen career: "Salomy Jane," "Notorious Gallagher," "The Fighting Roosevelts," "Democracy," "Why Girls Leave Home," "School Days," "Your Best Friend," "Rags to Riches," "The Soul of Man," "Notoriety," etc. Companies: Reliance, California, Metro, Fox, First National, Warner Brothers, P. S., Apollo.

NILSSON, ANNA Q. (Actress). b. Ystad, Sweden. Early career, artist's model. Screen career: "Molly Pitcher," "The Toll Gate," "The Man from Home," "Pink Gods," "The Rustle of Silk," "The Lotus Eater," "Three Live Ghosts," "Isle of Lost Ships," "Way of the Strong," "Without Limit," "Adam's Rib," "The Spoilers," "Ponjola," etc. Companies: Kalem, Paramount, Warner Brothers, First National, Lasky, Metro.

NORMAND, MABEL (Actress). b. Boston, Mass. Screen career: "Fatty and Mabel," "Fatty and Mabel Adrift," "Sis Hopkins," "The Pest," "When Doctors Disagree," "Upstairs," "Jinks," "Pinto," "The Slim Princess," "What Happened to Rosa," "Head Over Heels," "Molly-O," "Oh,

Mabel, Behave," "Suzanna," and many comedies with Charlie Chaplin, etc. Companies: Vitagraph, Biograph, Keystone, Goldwyn, First National, Sennett.

NOVAK, EVA (Actress). Screen career: "The Testing Block," "The Speed Maniac," "O'Malley of the Mounted," "Chasing the Moon," "The Man Who Saw Tomorrow," "Barriers of Folly," "Dollar Devils," "A Noise in Newboro," "The Tiger's Claw," "Temptation," etc. Companies: Fox, Equity, Fine Arts, Lesser, Universal, Paramount, Metro, Hodkinson, Fox.

NOVAK, JANE (Actress). b. St. Louis, Missouri; educ. Notre Dame Convent; m. Frank Newburg (divorced). Stage career: vaudeville, musical comedy, stock. Screen career: "Eyes of the World," "Wagon Tracks," "The River's End," "Behind the Door," "The Barbarian," "The Other Woman," "Three Word Brand," "The Rosary," "Colleen of the Pines," "The Snowshoe Trail," "Thelma," etc. Companies: Clune, Ince, Robertson-Cole, First National, Famous Players, Goldwyn, Selig, Pioneer, Hodkinson, F. B. O.

NOVARRO, RAMON (Ramon Gil Samenyegos, Actor). b. Durango, Mexico, February 6, 1899. Stage career: dancer and stock. Screen career: "The Prisoner of Zenda," "Trifling Women," "Where the Pavement Ends," "Scaramouche," etc. Company: Metro.

NOVELLO, IVOR (Actor). b. England. Early career: musician, composer, actor. Screen career: "Carnival," "Gypsy Passion," "The Bohemian Girl," "The White Rose," etc. Companies: United Artists, Vitagraph.

NOWELL, WEDGWOOD (Actor). b. Portsmouth, New Hampshire; educ. University of Pennsylvania. Stage career: fourteen years leading man and producing stage director. Screen career: "813" "The Song of Life," "A Doll's

House," "The Sheik of Araby," "The Eternal Flame," "Enter Madame," "Thelma," "Heroes of the Street," "Adam's Rib," "Westbound Limited," etc. Companies: Ince, Universal, Robertson-Cole, Metro, First National, United Artists, F. B. O., Warner Brothers, Paramount.

OAKMAN, WHEELER (Actor). b. Washington, D. C.; m. Priscilla Dean, 1920. Screen career: "The Son of the Wolf," "The Half Breed," "Slippy McGee," "Outside the Law," etc. Companies: Selig, Fox, Universal, Triangle, Keystone, S. C., Federated, Robertson-Cole, First National.

O'BRIEN, EUGENE (Actor). b. Colorado, 1884; educ. University of Colorado. Stage career: musical comedy and legitimate. Screen career: "Rebecca of Sunnybrook Farm," "Come Out of the Kitchen," "The Perfect Lover," "Gilded Lies," "The Figurehead," "Worlds Apart," "Is Life Worth Living?" "Clay Dollars," "Chivalrous Charlie," "The Prophet's Paradise," "Channing of the Northwest," "John Smith," "The Voice from the Minaret," etc. Companies: Artcraft, Select, Keeney, Paramount, Famous Players-Lasky, Selznick, First National.

OGLE, CHARLES (Actor). b. Morgan County, Ohio; educ. Chicago, Illinois, College of Law. Stage career, twenty years. Screen career: "Valley of the Giants," "The Prince Chap," "The Jucklins," "Rebecca of Sunnybrook Farm," "Conrad in Quest of His Youth," "Brewster's Millions," "A Wise Fool," "Miss Lulu Bett," "Is Matrimony a Failure?" "Our Leading Citizen," "The Young Rajah," "The Affairs of Anatole," "The Covered Wagon," etc. Companies: Edison, Famous Players, Realart, Paramount.

OLAND, WARNER (Actor). b. Sweden, 1880. Extensive stage career. Screen career: "Patria," "The Naulahka," "Mandarin Gold," "The Avalanche," "Witness for the Defense," "Twin Pawns," "The Third Eye," "The Phantom

Foe," "Convict 993," "East is West," "The Pride of Palomar," "His Children's Children," etc. Companies: International, Astra, World, Famous Players, Pathé, First National, Paramount.

OLCOTT, SIDNEY (Director). b. Toronto, Canada. Stage career, five years. Screen career: "From the Manger to the Cross," "Madame Butterfly," "Poor Little Peppina," "The Daughter of MacGregor," "God's Country and the Law," "The Right Way," "Pardon My French," "Scratch My Back," "Timothy's Quest," "Little Old New York," "The Green Goddess," etc. Companies: Kalem, International, Famous Players, Goldwyn, Pine Tree, Arrow, American, Cosmopolitan, Distinctive, First National.

O'MALLEY, PATRICK H. (Actor). b. Dublin, Ireland, 1892. Stage career: stock, etc. Screen career: "Breath of the Gods," "Bob Hampton of Placer," "The Ten Dollar Raise," "False Kisses," "The Game Chicken," "My Wild Irish Rose," "Brothers Under the Skin," "The Last Hour," "Brass," etc. Companies: Kalem, Edison, Famous Players, Universal, Metro, Goldwyn, First National, Realart, Paramount, Vitagraph, Mastodon, Warner Brothers, Associated Producers.

OSTRICHE, MURIEL (Actress). b. New York, 1897. Screen career: "Kennedy Square," "Moral Courage," "Tinsel," "What Love Forgives," "The Bluffer," "The Moral Deadline," "The Hand Invisible," "The Sacred Flame," etc. Companies: Eclair, Than., Vitagraph, Equitable, World, Arrow.

OWEN, SEENA (Signe Auen, Actress). b. Spokane, Washington. Screen career: "Martha's Vindication," "Intolerance," "Victory," "Price of Redemption," "Lavender and Old Lace," "The Woman God Changed," "Back Pay," "The Face in the Fog," "The Go-Getter," "Sisters," "Un-

seeing Eyes," etc. Companies: Kalem, Reliance-Majestic, Fine Arts, Griffith, Artcraft, Selznick, Republic, American, Metro, Fox, Hodkinson, Paramount, Cosmopolitan.

PAICE, JEAN (Actress). b. Paris, Illinois, 1898; m. Albert E. Smith, 1920. Screen career: "O'Henry" series, "Too Many Crooks," "The Fortune Hunter," "Birth of a Soul," "Hidden Daughters," "Black Beauty," "The Prodigal Judge," etc. Company: Vitagraph.

PALMERI, MIMI (Actress). b. New York City. Previous career: concert pianist and fashion model. Screen career: "The Ragged Edge," "Second Youth," etc. Company: Distinctive.

PARKER, ALBERT (Director). Screen career: "Arizona," "Knickerbocker Buckaroo," "The Eyes of Youth," "The Branded Woman," "Love's Redemption," "Sherlock Holmes," "Second Youth," etc. Companies: United Artists, Goldwyn, First National, Metro, Distinctive.

PATON, STUART (Director). Glasgow, Scotland, 1885. Early career: chemist and painter; also stage career in England. Screen career: "Twenty Thousand Leagues Under the Sea," "Reputation," "The Man Who Married His Own Wife," "Conflict," "Dr. Jim," "The Married Flapper," "One Wonderful Night," "Bavu," "The Scarlet Car," etc. Companies: Universal, World.

PAWN, DORIS (Actress). b. Norfolk, Nebraska, 1896; educ. business college. Screen career: "Trey of Hearts," "A Midnight Bell," "One Clear Call," "Always the Woman," "Putting it Over," "The Hero," "The Buster," etc. Companies: First National, Metro, Universal, Fox, Goldwyn, Preferred, Paramount, P. C.

PEARSON, ELMER (Producer). b. Nebraska, 1884. Early career: bookkeeper, salesman, sales manager, also execu-

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tive of various industrial companies. Entered movie business as distributor for General Film Co., 1911. Later served with Eclectic Film Co. and Selznick. Became feature sales manager for Pathé, 1919, and later general manager and vice-president.

PEARSON, VIRGINIA (Mrs. Sheldon Lewis, Actress). b. Louisville, Kentucky, 1888. Stage career: "The Aftermath," "The Liar," "Queen of Hearts," "Buchanan's Wife," "The Bishop's Emeralds," "Impossible Catherine," "The Firebrand," "Her Price," "Wildness of Youth," etc. Companies: Vitagraph, Famous Players, Fox, Ivan, First National, Graphic.

PEGGY, BABY (Child Actress). b. Montgomery, 1919. Screen career: "Penrod," "Fools First," "Whose Baby Are You?" and numerous short comedies. Companies: Universal, First National.

PERCY, EILEEN (Actress). Screen career: "Some Liar," "The Beloved Cheater," "In Mizzoura," "The Tomboy," "Pardon My Nerve," "Elope If You Must," "The Fast Mail," "The Flirt," "The Prisoner," "The Fourth Musketeer," "East Side—West Side," "Within the Law," "Children of Jazz," etc. Companies: American, Robertson-Cole, Paramount, Hodkinson, Fox, F. B. O., Principal, First National.

PETERS, HOUSE (Actor). Screen career: "Thunderbolts of Fate," "The Leopard Woman," "Isobel," "The Invisible Power," "The Man from Lost River," "Human Hearts," "Rich Men's Wives," "Lost and Found," "The Storm," etc. Companies: Hodkinson, Goldwyn, Equity, Universal, Metro, Preferred, Associated Producers.

PETROVA, OLGA (Actress). b. Warsaw, Poland. Extensive stage career, from age of twenty. Screen career:

"The Undying Flame," "The Law of the Land," "The Soul of a Magdalen," "Daughter of Destiny," "The Life Mask," "Tempered Steel," "The Panther Woman," etc. Companies: Paramount, Metro.

PHILBIN, MARY (Actress). b. Chicago, 1903. Screen career: "The Blazing Trail," "Danger Ahead," "Red Courage," "False Kisses," "Human Hearts," "The Trouper," "Once to Every Boy," "Merry-Go-Round," "Penrod and Sam," "Morality," etc. Company: Universal.

PHILLIPS, CARMEN (Actress). b. San Francisco, 1895; educ. University of California. Stage career, in opera. Screen career: "Chased in Love," "Mrs. Temple's Telegram," "All Souls' Eve," "The Fire Eater," "Too Much Married," "The Heart Specialist," "The Sheik of Araby," "Thirty Days," "The Gentleman from America," "Ashes of Vengeance," etc. Companies: Universal, Vitagraph, Christie, Paramount, Bluebird, Robertson-Cole, Metro, Realart.

PHILLIPS, DOROTHY (Actress). b. Baltimore, Maryland; educ. Shaftesbury College. Extensive stage career. Screen career: "Talk of the Town," "Ambition," "Once to Every Woman," "Man—Woman—Marriage," "The Right to Happiness," "Hurricane's Gal," "The World's a Stage," "Slander the Woman," etc. Companies: Universal, Fine Arts.

PICKFORD, JACK (Actor). b. Toronto, Canada, 1896. Some stage career. Screen career: "Great Expectations," "Tom Sawyer," "Seventeen," "Jack and Jill," "Huckleberry Finn," "Little Shepherd of Kingdom Come," "Just Out of College," "Little Lord Fauntleroy," "Garrison's Finish," etc. Companies: Biograph, Famous Players, Goldwyn, United Artists, Allied.

PICKFORD, MARY (Gladys Smith, Actress and Producer). b. Toronto, Canada, April 8, 1893. m. Owen Moore (div.) m. Douglas Fairbanks, March 28, 1920. Started stage career at age of five. Started screen career with Biograph under the direction of D. W. Griffith, in "The Violin Maker of Cremona," "Hearts Adrift," and numerous one-reelers. Played in "The Good Little Devil" on the stage, and then joined Famous Players. Subsequently became her own producer, releasing through First National. In 1919, joined with Chaplin and Fairbanks in forming United Artists. Her productions include, "Tess of the Storm Country" (done twice), "The Little Princess," "The Poor Little Rich Girl," "Rebecca of Sunnybrook Farm," "M'liss," "Cinderella," "Fanchon the Cricket," "Madame Butterfly," "The Bishop's Carriage," "A Girl of Yesterday," "Poor Little Peppina," "The Pride of the Clan," "The Little American," "Amarilly of Clothesline Alley," "Joanna Enlists," "Captain Kidd, Jr.," "Daddy Long-legs," "The Hoodlum," "Heart o' the Hills," "Pollyanna," "The Love Light," "Through the Back Door," "Little Lord Fauntleroy" and "Rosita."

PITTS, ZAZU (Actress). b. Parsons, Kansas, 1898. Screen career: "Behind the Footlights," "Is Matrimony a Failure?" "For the Defense," "Youth to Youth," "A Daughter of Luxury," "Poor Men's Wives," "Patsy," "The Girl Who Came Back," "Three Wise Fools," and numerous comedies. Companies: Universal, Famous Players, Metro, Brent, Paramount, Robertson-Cole, Preferred, Truart, Goldwyn.

POLLARD, HARRY A. (Director). b. Republic City, Kansas, 1883. Stage career: ten years stock, vaudeville and productions. Screen career: "The Quest," "The Girl Who Wouldn't Grow Up," "The Leather Pushers," "Trimmed," "The Loaded Door," "Confidence," etc. Companies: American, Goldwyn, National, World-Equitable, Frohman.

POLLARD, HARRY ("Snub," Actor). b. Melbourne, Australia. Stage career: in musical comedy. Screen career: has appeared in numerous comedies under the direction of Hal Roach. Companies: Essanay, Rolin, Pathé.

POLO, EDDIE (Actor). b. San Francisco. Stage career: vaudeville, musical comedy and circus. Screen career: "Broken Coin," "The Vanishing Dagger," "Return of Cyclone Smith," "A Battle Against Odds," "Square Deal Cyclone," "The Yellow Streak," "Heritage of Hate," "Captain Kidd," "The White Messenger," "The Verdict," etc. Companies: Universal, Polo.

POST, GUY BATES (Actor). b. Seattle, Washington, 1875. Extensive stage career. Screen career: "The Masquerader," "Omar the Tentmaker," "Gold Madness," etc. Company: First National.

POTEL, VICTOR (Actor). b. Lafayette, Indiana, 1889. Early career: business. Screen career: "Slippery Slim" series. "Billions," "In Mizzoura," "Mary's Ankle," "Billy Fortune" series, "One a Minute," "Bob Hampton of Placer," "I Can Explain," "Don't Write Letters," "A Tailor Made Man," "Loaded Door," "Refuge," "Quincy Adams Sawyer," etc. Companies: Essanay, Universal, Keystone, Artcraft, Metro, Paramount, Ince, Goldwyn, Renco, First National, Hodkinson, United Artists.

POWELL, DAVID (Actor). b. Scotland. Extensive stage career. Screen career: "The Make Believe Wife," "On With the Dance," "Idols of Clay," "The Right to Love," "Lady Rose's Daughter," "The Mystery Road," "Love's Boomerang," "Her Gilded Cage," "Anna Ascends," "Glimpses of the Moon," "Counterfeit," "Outcast," "Missing Millions," "The Spanish Jade," "The Green Goddess," etc. Companies: World, United, Paramount, Distinctive.

POWER, TYRONE (Actor). b. London, 1869. Extensive stage career. Screen career: "The Great Shadow," "The Black Panther's Cub," "Dream Street," "Footfalls," "Fury," "The Truth About Wives," etc. Companies: Fox, Republic, Ziegfeld, Griffith, First National, B. B.

POWELL, PAUL (Director). b. Illinois. Early career: newspaper man. Screen career: "The Marriage of Molly-O," "Pollyanna," "Sweet Lavender," "Beggar in Purple," "The Cradle," "The Crimson Challenge," "For the Defense," "The Ordeal," "Borderland," "A Daughter of Luxury," "Racing Hearts," etc. Companies: Lubin, Reliance-Majestic, Fine Arts, Triangle, Universal, First National, Paramount, Realart.

POWELL, WILLIAM H. (Actor). Screen career: "Sherlock Holmes," "When Knighthood Was In Flower," "Outcast," "The Bright Shawl," etc. Companies: Metro, Paramount, First National, Goldwyn.

PRETTY, ARLINE (Actress). b. Washington, D. C., 1893. Stage career: in musical comedy. Screen career: "The Old Guard," "The Dawn of Freedom," "In Again—Out Again," "The Woman in Gray" (serial), "Where the Devil Drives," "Love in the Dark," "Stormswept," "The White Flower," "Bucking the Barrier," etc. Companies: Imp.-Univ., Vitagraph, Artcraft, Selznick, Paramount, Metro, F. B. O., Fox.

PREVOST, MARIE (Actress). b. Sarnia, Canada, 1898. Screen career: "Old Swimmin' Hole," "Don't Get Personal," "Dangerous Little Demon," "Kissed," "Her Night of Nights," "The Married Flapper," "Heroes of the Street," "The Beautiful and Damned," "Brass," "Red Lights," and numerous Sennett Comedies. Companies: Sennett, First National, Associated Producers, Universal, Warner Bros.

PRICE, KATE (Actress). b. Ireland, 1872. Stage career: vaudeville, stock and repertoire. Screen career: "Officer Kate," "Fisherman Kate," "The Figurehead," "Dinty," "That Girl Montana," "God's Crucible," "Little Lord Fauntleroy," "The Guttersnipe," "Come On Over," "His Wife's Relations," "The New Teacher," "Her Fatal Millions," "The Spoilers," etc. Companies: Vitagraph, Keystone, Vim., Jaxon, Artcraft, American, Fox, Robertson-Cole, Selznick, First National, Pathé, Hodkinson, United Artists, Universal, Goldwyn, Metro.

PRINGLE, AILEEN, (Actress). b. San Francisco. Stage career in London and New York. Screen career: "My American Wife," "The Tiger's Claw," "The Stranger's Banquet," "Souls for Sale," etc. Companies: Fox, Paramount, Goldwyn.

PRINTZLAU, OLGA (Continuity Writer). b. Philadelphia, 1893. Screen career: "Believe Me, Xantippe," "Why Change Your Wife?" "Jack Straw," "Prince Chap," "Midnight Madness," "What Every Woman Knows," "The Lost Romance," "Conrad in Quest of His Youth," "Daughters of the Rich," "Maytime," "The Bachelor Daddy," "Burning Sands," "Beautiful and Damned," "Little Church Around the Corner," etc.

PURVIANCE, EDNA OLGA (Actress). b. Reno, Nevada. Screen career: "A Dog's Life," "The Adventurer," "Easy Street," "Sunnyside," "Shoulder Arms," "The Kid," "The Idle Class," "Pay Day," "The Pilgrim," and other Chaplin comedies. Starred in "A Woman of Paris." Companies: Essanay, First National, United Artists.

RANKIN, ARTHUR (Actor). Screen career: "The Copperhead," "Jim the Penman," "Romance," "Enchantment," "The Lure of Jade," "Little Miss Smiles," "Enter Madame," "Fightin' Blood" series, "The Five-Dollar Baby," etc.

Companies: Cosmopolitan, Paramount, First National, Robertson-Cole, Fox, Metro, F. B. O., United Artists.

RAWLINSON, HERBERT (Actor). b. Brighton, England, 1885. m. Roberta Arnold (div.). Stage career: repertoire and stock. Screen career: "The Man Trap," "Playthings of Destiny," "Charge It," "Wealth," "Conflict," "The Scrapper," "Don't Shoot," "The Black Bag," "Confidence," "One Wonderful Night," "The Scarlet Car," "Nobody's Bride," etc. Companies: Selig, Bos., Universal, Goldwyn, Famous Players, First National, Mayer, Paramount.

RAY, CHARLES (Actor). b. Jacksonville, Illinois, March 15, 1891. m. Clara Grant, Los Angeles, November 6, 1915. Stage career: vaudeville and stock. Screen career: "The Coward," "The Deserter," "The Dividend," "The Pinch Hitter," "The Clodhopper," "45 Minutes from Broadway," "The Old Swimmin' Hole," "Scrap Iron," "A Midnight Bell," "Alias Julius Caesar," "R. S. V. P.," "Smudge," "A Tailor-Made Man," "The Girl I Loved," "The Courtship of Miles Standish," etc. Companies: Triangle, Paramount, First National, United Artists, A. E.

REED, FLORENCE (Actress). b. Philadelphia, Pennsylvania, 1883; educ. Sacrecolus Convent. Extensive stage career. Screen career: "The Woman's Law," "Lucretia Borgia," "The Struggle Everlasting," "Wives of Men," "Call of the Heart," "Woman Under Oath," "Her Game," "The Eternal Mother," "Her Code of Honor," "Black Panther's Cub," "Indiscretion," etc. Companies: Pathé, Brenon, Rapf., United, Ziegfeld, Pro.

REED, LUTHER A. (Continuity Writer). b. Berlin, Wisconsin, 1888; educ. Columbia University, Missouri. Early career: with *New York Herald*, Infantry, U. S. Army. Screen career: "In for Thirty Days," "Lure of Youth,"

"Cinderella's Twin," "Mary's Ankle," "Beau Revel," "Get-Rich-Quick Wallingford," "Enchantment," "Beauty's Worth," "When Knighthood Was In Flower," "Adam and Eva," "Little Old New York," etc.

RICH, IRENE (Actress). b. Buffalo, New York. Screen career: "A Law Unto Herself," "Jes' Call Me Jim," "Sunset Jones," "The Invisible Power," "The Poverty of Riches," "Strength of the Pines," "One Clear Call," "A Fool There Was," "The Yosemite Trail," "The Marriage Chance," "Brawn of the North," "Brass," "Rosita," etc. Companies: Goldwyn, Robertson-Cole, Paralta, Universal, First National, Fox, Pathé, Warner Brothers, United Artists, American.

RICHMAN, CHARLES (Actor). b. Chicago, Illinois; educ. Chicago College of Law. Extensive stage career. Screen career: "The Battle Cry of Peace," "The Secret Kingdom," "The Public Be Damned," "Half An Hour," "Trust Your Wife," "My Friend the Devil," "Has the World Gone Mad?" etc. Companies: Lasky, Fox, Vitagraph, Selznick, Graphic, First National, Paramount, Equity.

RIDGEWAY, FRITZIE (Actress). b. Butte, Montana, 1898. Stage career: stock and vaudeville. Screen career: "Up or Down," "Judy of Rogues' Harbor," "The Fatal 30" (serial), "Bring Him In," "The Hate Trail," "Boomerang Justice," "The Old Homestead," "Ruggles of Red Gap," etc. Companies: Vitagraph, Russell, Paramount, Essanay, Triangle, Fox, Universal, Sphinx.

ROBERTS, EDITH (Actress). b. New York City; educ. there. Started stage career at age of six. Screen career: "Lasca," "Open Shutters," "Saturday Night," "Son of the Wolf," "Flesh and Blood," "Thorns and Orange Blossoms," "Pawned," "A Front Page Story," "The Dangerous Age," "Backbone," etc. Companies: Universal, Paramount, Robertson-Cole, I. Lesser, Western, Preferred, Selznick, Vitagraph, First National, Goldwyn.

RITCHEY, WILLIAM (Continuity Writer). b. Evansville, Indiana; educ. University of Wooster, Ohio. Early career: newspaper editor. Screen career: "Everywoman," "Told in the Hills," "The Fighting Chance," "White and Unmarried," "Keeping Up With Lizzie," "The Woman Who Walked Alone," "Racing Hearts," "The Trail of the Lonesome Pine," etc.

ROBERTS, THEODORE (Actor). b. San Francisco, California, October 8, 1861. Long stage experience. Screen career: "Old Wives for New," "Male and Female," "Everywoman," "Forbidden Fruit," "Something to Think About," "The Love Special," "The Affairs of Anatole," "Miss Lulu Bett," "Saturday Night," "The Old Homestead," "Prodigal Daughters," "Grumpy," "Racing Hearts," "Hail the Woman," etc. Companies: First National, Famous Players, Realart, Paramount.

ROBERTSON, JOHN STUART (Director). b. London, Ontario, June 14, 1878. m. Josephine Crowell. Extensive stage career. Screen career: "Come Out of the Kitchen," "Misleading Widow," "Dr. Jekyll and Mr. Hyde," "39 East," "Sentimental Tommy," "Footlights," "The Spanish Jade," "Love's Boomerang," "Tess of the Storm Country," "The Bright Shawl," "The Fighting Blade," etc. Companies: Realart, Famous Players, Lasky, Paramount, United Artists, First National.

ROCK, JOE (Actor). b. New York City, 1892; educ. Normal and Chautauqua Normal. Early career: teacher of dancing and physical culture. Screen career: has appeared in numerous comedies. Companies: Vitagraph, Big V., Federated.

RODNEY, EARL (Actor). b. Toronto, Canada; educ. Notre Dame University. Stage career: vaudeville, stock. Screen career: has appeared in numerous comedies. Companies: Griffith, Keystone, Bluebird, Paramount, Christie, Educational, Universal.

ROGERS, WILL (Actor). b. near Claremore, Indian Territory. Stage career: 1905, vaudeville, fancy roper, Follies and Midnight Frolics. Screen career: "Bill Hyde," "Almost a Husband," "Jubilo," "The Strange Boarder," "Jes' Call Me Jim," "The Cowpuncher," "Honest Hutch," "Boys Will Be Boys," "Doubling for Romeo," "Fruits of Faith," etc. Companies: Goldwyn, Paramount, Pathé.

ROLAND, RUTH (Actress). b. San Francisco, California. Stage career: since three years of age. Screen career: "Hands Up," "Adventures of Ruth," "The Avenging Arrow," "White Eagle," "The Timber Queen," "Haunted Valley," and other serials. Companies: Kalem, Astra, Pathé.

ROSCOE, ALBERT (Actor). b. Nashville, Tennessee, 1887. m. Barbara Bedford; educ. Vanderbilt University, Nashville. Fifteen years on stage as leading man and director. Screen career: "The Siren's Song," "Evangeline," "Last of the Mohicans," "Madame X," "The Branding Iron," "Her Unwilling Husband," "The Last Card," "No Trespassing," "Burning Sands," "The Man Who Saw Tomorrow," "Java Head," "The Spoilers," etc. Companies: Famous Players, Perret, Fox, Hodkinson, Paramount, Goldwyn, Robertson-Cole, Associated Producers, Pathé, Metro.

ROSEN, PHILIP E. (Director). b. Machias, Maine. Screen career: "The Double Hold Up," "Lure of Youth," "Extravagance," "The Little Fool," "Handle With Care," "The World's Champion," "Across the Continent," "The Bonded Woman," "The Young Rajah," etc. Companies: Edison, Universal, Fox, Goldwyn, Pathé, Paramount.

ROWLAND, RICHARD A. (Producer). Organized Metro and served as its president until 1922. Then became general manager of Associated First National.

RUBENS, ALMA (Actress). b. San Francisco, California. Screen career: "Reggie Mixes In," "Blue Blood," "Judith," "A Man's Country," "Humoresque," "World and His Wife," "Enemies of Women," "Under the Red Robe," "The Valley of Silent Men," etc. Companies: Triangle, Robertson-Cole, Cosmopolitan, Paramount, Hodkinson, Pioneer.

RUGGLES, WESLEY H. (Director). b. Los Angeles, 1889. Stage career: musical comedy, stock and repertoire. Screen career: "Carmen," "The Agony Column," "Piccadilly Jim," "Love," "Uncharted Seas," "Over the Wire," "Slippy McGee," "Wild Honey," "If I Were Queen," "Mr. Billings Spends His Dime," etc. Companies: Keystone, Vitagraph, Selznick, Metro, Mor., Associated Producers, Universal, F. B. O., First National, Paramount.

RUSSELL, WILLIAM (Actor). Educ. Fordham University. Stage career: from age of eight, vaudeville. Screen career: "The Midnight Trail," "Brass Buttons," "This Hero Stuff," "Singing River," "Lady From Longacre," "Desert Blossoms," "Money to Burn," "Men of Zanzibar," "The Crusader," "A Self-Made Man," "Mixed Faces," etc. Companies: Biograph, Than., Famous Players, Pathé, American, Fox.

SAINPOLIS, JOHN (Actor). Stage career: legitimate, vaudeville and musical comedy. Screen career: "Old Dad," "Great Lover," "The Four Horsemen of the Apocalypse," "Cappy Ricks," "Shadows," "The Hero," etc. Companies: First National, Goldwyn, Metro, Paramount, Preferred.

SANTSCHI, THOMAS (Actor). b. Kokomo, Indiana. Stage career, stock. Screen career: "The Crisis," "The Spoilers," "The Hell Cat," "Her Kingdom of Dreams," "Mother o' Dreams," "Lorraine of the Timberlands," "The Spirit of the Lake," "A Guilty Cause," "Brass Commandments," "Is Divorce a Failure?" "Are You a Failure?" "Tipped

Off," etc. Companies: Pathé, Selig, Goldwyn, Western Series, First National, Robertson-Cole, Universal, Fox, Preferred, Playgoers.

SAUNDERS, JACKIE (Actor). b. Philadelphia, 1893. Stage career: Dawson's Dancing Dolls; stock. Screen career: "Shrine of Happiness," "Betty Be Good," "The Checkmate," "Miracle of Love," "The Infamous Miss Revel," etc. Companies: Biograph, Pathé, Universal, Balboa, Famous Players, Cosmopolitan, Metro.

SCHABLE, ROBERT (Actor). b. Hamilton, Ontario. Extensive stage career. Screen career: "The Marriage Price," "On with the Dance," "Experience," "The Woman Who Fooled Herself," "A Daughter of Luxury," "Nobody's Money," "Bella Donna," "Sisters," "Sherlock Holmes," etc. Companies: Famous Players, Lasky, Fox, Metro, Paramount, Selznick, Pathé.

SCHERTZINGER, VICTOR L. (Director). Educ. University of Pennsylvania. Wrote first thematic music score for screen; with Ince and Goldwyn—directed: Charles Ray, Mabel Normand, Enid Bennett, Dorothy Dalton, Madge Kennedy, Geraldine Farrar; also, "Refuge," "The Scarlet Lily," "The Lonely Road," "The Kingdom Within," "Long Live the King," "The Boomerang," etc. Companies: Goldwyn, Playgoers, Hodkinson, First National.

SCHENCK, JOSEPH M. (Producer). m. Norma Tamadge. Has been most important independent producer in the movie industry, controlling the output of Norma and Constance Talmadge, Buster Keaton, Roscoe Arbuckle, etc.

SCHULBERG, B. P. (Producer). b. Bridgeport, Connecticut, 1892. Early career, newspaper office boy. Screen career: publicity man for Rex Picture Co. and Famous Players (1910-12). Became scenario editor and general manager for Paramount (1913). Joined in organization

of United Artists and later, with Al Lichtman, formed Preferred Pictures.

SCOTT, MABEL JULIENNE (Actress). Minneapolis, Minnesota; educ. Stanley Girls' College and Northwestern Conservatory. Stage career: vaudeville and stock. Screen career: "The Barrier," "Behold My Wife," "The Jucklins," "Don't Neglect Your Wife," "Fanny Herself," "No Woman Knows," "The Power of a Lie," "The Abysmal Brute," etc. Companies: Goldwyn, Elk, Graphic, Fox, Universal, Paramount.

SEITZ, GEORGE BRACKETT (Actor, Writer, Director). b. Massachusetts, 1883. Early career: short story writer and playwright. Screen career: has written, directed or acted in many serials, including "The Shielding Shadow," "The Fatal Ring," "House of Hate," "Lightning Raider," "Black Secret," "Pirate Gold," "Velvet Hawk," "Rogues and Romance," "The Sky Rangers," "Go-Get-'Em Hutch," "Speed," "Plunder," etc. Companies: Pathé, Astra, Seitz.

SELIG, WILLIAM NICHOLAS (Colonel, Actor). b. Chicago, March 14, 1864; educ. Los Angeles; m. Mary H. Pinkham, Stockton, California, September 7, 1900. Early career: interested in photography; actor and theatrical manager, 1888-1899; inventor of movie appliances; in movie business since 1896; president Selig Polyscope Company; owner Selig Zoo, Los Angeles. First to make long historical movie, "Coming of Columbus," and first to introduce wild animals in dramatic action in movie. Financed several hunting and exploration expeditions.

SEMON, LAWRENCE (Actor). b. West Point, Mississippi, 1889. Early career: child parts, magician, cartoon artist and tumbler in vaudeville. Screen career: has written and appeared in numerous comedies. Companies: Universal, Vitagraph.

SHANNON, ETHEL (Actress). b. Denver, Colorado. Stage career: with E. H. Sothern and Maude Adams. Screen career: "Easy to Make Money," "An Old-fashioned Boy," "Beware, the Bride," "The Great Hope," "Watch Him Step," "Man's Law and God's," "Top o' the Morning," "The Hero," "The Girl Who Came Back," "Daughters of the Rich," "Maytime," etc. Companies: Goldstone, American, Universal, Preferred, Ince.

SENNETT, MACK (Producer). Screen career: actor with Biograph, Keystone Film Co. Later joined Triangle, then Paramount, then Associated Producers, then First National, and finally Pathé. Has produced the following features: "A Small Town Idol," "Mickey," "Molly-O," "Oh, Mabel, Behave," "The Crossroads of New York," "The Shriek of Araby," "Suzanna," and numerous comedies. He has also developed the following stars: Charlie Chaplin, Mabel Normand, Roscoe Arbuckle, Chester Conklin, Gloria Swanson, Harold Lloyd, Buster Keaton, Ben Turpin, Al St. John, and many others. Companies: Keystone, Biograph, Paramount, First National, Triangle, Associated Producers, Sennett, Pathé.

SHERMAN, LOWELL (Actor). Extensive stage career. Screen career: "Way Down East," "The New York Idea," "The Gilded Lily," "What No Man Knows," "Molly-O," "Grand Larceny," "The Face in the Fog," etc. Companies: First National, Griffith, Realart, Paramount, Garson, Goldwyn, Cosmopolitan.

SHERRY, J. BARNEY (Actor). b. Germantown, Pennsylvania; educ. Catholic College, Germantown. Screen career: appeared in earliest pictures and now ranks as one of the veterans of the business. Has played in "Civilization," "The River's End," "Man-Woman-Marriage," "The Lotus Eaters," "Back Pay," "A Woman's Woman," "Till We Meet Again," "Notoriety," "Secrets of Paris," "Sure Fire Flint," "When the Desert Calls," "What Fools Men Are,"

"The Inner Man," "The White Sister," etc. Companies: Ince, Universal, Robertson-Cole, Pioneer, Bison, Arrow, Syracuse, American, Burr, Bennett, Apollo, Pathé, Albion, Selznick, Vitagraph, First National, Paramount.

SHIPMAN, ERNEST. A Producer and Distributor who has specialized in promoting the motion picture industry in Canada.

SHIPMAN, NELL (Actress). Stage career: vaudeville, stock. Screen career: "The Eighth Great Grand Parent," "Girl from Beyond," "A Gentleman's Agreement," "Baree, Son of Kazan," "Back to God's Country," "The Girl from God's Country," "The Grub Stake," etc. Companies: Fox, Vitagraph, Lasky, Carver, Warren, American.

SIEGMANN, GEORGE (Actor). b. New York; educ. Boston University. Stage career, extensive. Screen career: "The Birth of a Nation," "Intolerance," "Hearts of the World," "Connecticut Yankee in King Arthur's Court," "The Three Musketeers," "Monte Cristo," "The Truthful Liar," "Fools First," "Hungry Hearts," "A California Romance," "Lost and Found," "Oliver Twist," "Merry-Go-Round," "Scaramouche," etc. Companies: Goldwyn, Crystal, Griffith, Robertson-Cole, Fine Arts, Realart, First National, Metro, Fox, United Artists, Universal.

SILLS, MILTON (Actor). b. Chicago, Illinois; educ. University of Chicago. Stage career: eight years as leading man. Screen career: "The Claw," "The Yellow Ticket," "Woman Thou Gavest Me," "What Every Woman Learns," "Eyes of Youth," "Behold My Wife," "The Faith Healer," "Borderland," "The Great Moment," "Burning Sands," "One Clear Call," "The Marriage Chance," "Environment," "The Last Hour," "What a Wife Learned," "The Isle of Lost Ships," "The Spoilers," "Adam's Rib," etc. Companies: Goldwyn, Selznick, Fox, World, Universal, Metro, Lasky, Paramount, First National, Principal, Mastodon.

SIMPSON, RUSSELL (Actor). b. San Francisco, 1880. Extensive stage career. Screen career: "Bunty Pulls the Strings," "The Brand," "Bill Apperson's Boy," "Lahoma," "Under the Lash," "Across the Dead Line," "Human Hearts," "Fools of Fortune," "Rags to Riches," "The Kingdom Within," "Hearts Aflame," "Peg o' My Heart," "The Rip Tide," etc. Companies: Famous Players, Metro, First National, World, Goldwyn, Pathé, Russell, Paramount, Universal, Warner Brothers, Hodkinson, Arrow.

SKINNER, OTIS (Actor). b. Cambridgeport, Mass., 1857. Extensive stage career. Screen career: "Kismet." Company: Robertson-Cole.

SLOMAN, EDWARD (Director). b. London, 1885. Stage career: stock, vaudeville, legitimate. Screen career: "The Frame Up," "Burning Daylight," "The Ten Dollar Raise," "Pilgrims of the Night," "Shattered Idols," "The Woman He Loved," "The Last Hour," "Backbone," etc. Companies: Universal, Lubin, American, Mutual, Federal, B. B., Selznick, Metro, Associated Producers, First National, Mastodon, Goldwyn, Dist.

SMALLWOOD, RAY C. (Director). b. New York, 1888. Screen career: "The Best of Luck," "The Heart of a Child," "Madame Peacock," "Billions," "Camille," "My Old Kentucky Home," "Queen of the Moulin Rouge," "When the Desert Calls," etc. Companies: Imperial, Ince, Universal, Metro, American.

SMITH, DAVID (Director). b. England. Early career, mechanical draughtsman. Stage career: business manager, stock company. Screen career: "The Enchanted Barn," "A Yankee Princess," "Black Beauty," "It Can Be Done," "The Silver Car," "The Little Minister," "Angel of Crooked Street," "A Guilty Conscience," "My Wild Irish Rose," "The Ninety and Nine," "Masters of Men," "The Midnight Alarm," etc. Company: Vitagraph.

SNOW, MARGUERITE (Actress). b. Savannah, 1892; m. James Cruze. Stage career, since 1907. Screen career: "The Silent Voice," "Broadway Jones," "Woman in Room 13," "Felix O'Day," "Lavender and Old Lace," "The Veiled Woman," etc. Companies: Metro, Artcraft, Pathé, Goldwyn, Hodkinson.

SOMERVILLE, GEORGE J. (Slim, Actor). b. Albuquerque, New Mexico, 1892. Stage career: musical comedy, vaudeville, repertoire, stock. Screen career: has appeared in many comedies. Companies: Keystone, Paramount, Fox.

SPENCE, RALPH H. (Title Writer). b. Houston, Texas, 1889. Formerly vice-president and general manager *Houston Daily Telegram*, correspondent with Pershing on Mexican border. Screen career: has edited and titled many comedies, including "A Connecticut Yankee in King Arthur's Court," Companies: Sennett, Fox.

STANDING, HERBERT (Actor). b. England. Extensive stage career. Screen career: "He Comes Up Smiling," "In Judgment Of," "Lord and Lady Algy," "The Blue Moon," "Her First Elopement," "She Couldn't Help It," etc. Companies: Paramount, Artcraft, Metro, Goldwyn, Pathé, Realart.

STANDING, WYNDHAM (Actor). b. London, England, 1880; educ. St. Paul's College. Stage career, 1899. Screen career: "The Journey's End," "Earth Bound," "Rose of the World," "Paid in Full," "Witness for the Defense," "The Iron Trail," "The Bride's Play," "Smilin' Thru," "The Isle of Doubt," "The Inner Man," "The Lion's Mouse," "Hypocrisy," etc. Companies: Triangle, Famous Players, Goldwyn, International, Tourneur, Hodkinson, United Artists, Paramount, First National, Syracuse.

STANLAWS, PENRHYN (Director). b. Dundee, Scotland, 1877; m. 1913; educ. Princeton, 1901. Early career: play-

wright and artist. Screen career: "The Little Minister," "The Law and the Woman," "At the End of the World," "Singed Wings," "Pink Gods," and "Over the Border." Company: Paramount.

STANLEY, FORREST (Actor). Stage career: stock, legitimate. Screen career: "Kilmeny," "The Triflers," "The Thunderbolt," "Sacred and Profane Love," "The House that Jazz Built," "Beauty's Worth," "Enchantment," "The Young Diana," "When Knighthood Was In Flower," "The Pride of Palomar," "The Accidental Husband," etc. Companies: Metro, Cosmopolitan, Paramount, Pallas, Bon, Mor., C. B. C., First National, Realart, Universal.

STARKE, PAULINE (Actress). b. Joplin, Missouri, 1900. Screen career: "The Shoes that Danced," "The Life Line," "Little Shepherd of Kingdom Come," "Connecticut Yankee in King Arthur's Court," "Salvation Nell," "The Flower of the North," "Silent Years," "The Forgotten Woman," "If You Believe It, It's So," "The Kingdom Within," "Little Church Around the Corner," "Lost and Found," "My Wild Irish Rose," etc. Companies: Triangle, Equity, Mayflower, Goldwyn, Vitagraph, Fox, Selznick, First National, Robertson-Cole, Pioneer, Paramount, Hodkinson, Warner Brothers.

STEADMAN, VERA (Actress). b. Monterey, California, June 23, 1900. Screen career: "Scrap Iron" and numerous comedies. Companies: Keystone, Sennett-Paramount, Christie, Educational, Robertson-Cole.

STEDMAN, MYRTLE (Actress). b. Chicago. Stage career: musical comedy, stock, etc. Screen career: "Soul of Kura San," "The Teeth of the Tiger," "The Silver Horde," "Old Dad," "The Concert," "Black Roses," "The Dangerous Age," "Ashes," "The Famous Mrs. Fair," "The Hands of Nara," "Rich Men's Wives," "Crashing Thru," "Flaming

Youth," etc. Companies: Selig, Realart, Paramount, First National, Metro, Pallas, Preferred, F. B. O., Lasky, Vitagraph, Artcraft, Goldwyn, Associated Producers.

STERLING, FORD (Actor). Screen career: "Yankee Doodle in Berlin," "Love, Honor and Behave," "The Stranger's Banquet," "The Spoilers," "The Brass Bottle," and numerous comedies. Companies: Goldwyn, Sennett.

STEWART, ANITA (Actress). b. Brooklyn; m. Rudolph Cameron. Screen career: "The Girl Phillipa," "The Goddess," "Mind-the-Paint Girl," "The Yellow Typhoon," "The Invisible Fear," "Playthings of Destiny," "Her Mad Bargain," "Question of Honor," "The Woman He Married," "Rose o' the Sea," "The Love Piker," etc. Companies: Vitagraph, First National, Goldwyn.

STEWART, LUCILLE LEE (Actress). b. Brooklyn, New York; m. Ralph Ince. Stage career, vaudeville. Screen career: "The Conflict," "The Ninety and Nine," "Our Mrs. McChesney," "The Perfect Lover," "Eastward Ho!" "The Woman Gives," "A Woman's Business," "Shams of Society," etc. Companies: Biograph, Vitagraph, Metro, Selznick, Fox, First National, Robertson-Cole.

St. JOHN, AL (Actor). b. Santa Ana, California. Screen career: has appeared in numerous comedies, "The High Sign," etc. Companies: Keystone, Triangle, Sennett, Warner Brothers, Paramount, Metro, Fox.

STONE, LEWIS (Actor). Extensive stage career. Screen career: "The River's End," "Don't Neglect Your Wife," "Beau Revel," "Nomads of the North," "The Child Thou Gavest Me," "The Rosary," "Pilgrims of the Night," "The White Mouse," "The Prisoner of Zenda," "A Fool There Was," "Trifling Women," "The Dangerous Age," "The World's Applause," "You Can't Fool Your Wife," "Scaramouche," etc. Companies: First National, Lasky, Goldwyn, Ince, Mayer, Selig, Educational, Fox, Metro, Paramount.

STORM, JEROME (Director). b. Denver, Colorado. Stage career, stock. Screen career: "The Girl Dodger," "Egg-Crate Wallop," "The Rosary," "Her Social Value," "Arabian Love," "A California Romance," "Truxton King," "Good-bye, Girls," "Madness of Youth," etc. Companies: Paramount, Selig-Rork, Triangle, First National, Fox.

STRAUSS, MALCOLM (Director). b. New York City; educ. there. Early career: painter and illustrator, also author. Screen career: "Twice Born Woman," "Salome," etc.

SULLIVAN, C. GARDNER (Continuity Writer). b. Stillwater, Minnesota, 1886; educ. University of Minnesota. Early career, newspaper man. Screen career: "The Thor-oughbred," "Civilization," "Happiness," "Hell's Hinges," "The Accursed Town," "The Haunted Bedroom," "Market of Souls," "Virtuous Thief," "Stepping Out," "The Poppy Girl's Husband," "The False Road," "Hairpins," "Love Madness," "Good Women," "Hail the Woman," "Dulcy," etc. Companies: Edison, Ince, Triangle, Artcraft, Paralta, Paramount, Hodkinson, Robertson-Cole, First National.

SWANSON, GLORIA (Actress). b. Chicago, March 27, 1897; m. Wallace Beery (divorced). Screen career: started in Sennett Comedies, then starred in "Don't Change Your Husband," "For Better, For Worse," "Male and Female," "Why Change Your Wife?" "Something to Think About," "The Affairs of Anatole," "The Great Moment," "Under the Lash," "Her Husband's Trademark," "Beyond the Rocks," "Her Gilded Cage," "The Impossible Mrs. Bellew," "Prodigal Daughters," "Bluebeard's Eighth Wife," "Zaza," etc. Companies: Essanay, Universal, Keystone, Sennett-Paramount, Triangle, Famous Players, Paramount.

SWAIN, MACK (Actor). b. Salt Lake City, 1876. Stage career: vaudeville, musical comedy, drama, stock. Screen career: "The Idle Class," "Pay Day," "The Pilgrim" and numerous comedies. Companies: Keystone, Sennett-Paramount, L-Ko, Poppy Comedies, Fox, First National.

SWEET, BLANCHE (Actress). b. Chicago; m. Marshall Neilan, 1922. Screen career: "Judith of Bethulia," "The Unpardonable Sin," "Cressy," "Cinderella Jane," "Simple Souls," "Help Wanted—Male," "Her Unwilling Husband," "That Girl Montana," "Quincy Adams Sawyer," etc. Companies: Biograph, Griffith, Lasky, Hampton, Metro.

SWICKARD, JOSEF (Actor). Stage career: twenty-five years, dramatic and vaudeville. Screen career: "Moon Madness," "Four Horsemen of the Apocalypse," "Open Shutters," "Serenade," "No Woman Knows," "Golden Gift," "Across the Dead Line," "Robinson Crusoe," "The Storm," "Another Man's Shoes," "Pawned," "His American Wife," "Mr. Billings Spends His Dime," etc. Companies: Haworth, Selznick, Vitagraph, Metro, Universal, First National, Paramount.

TALMADGE, CONSTANCE (Actress). b. Brooklyn, New York, April 19, 1900; m. John Pialaglou, 1921 (divorced). Screen career: "Intolerance," "The Honeymoon," "Romance and Arabella," "Scandal," "A Temperamental Wife," "In Search of a Sinner," "The Love Expert," "The Perfect Woman," "Mamma's Affair," "Woman's Place," "Polly of the Follies," "The Virtuous Vamp," "Dangerous Business," "East Is West," "Dulcy," "The Dangerous Maid," etc. Companies: Vitagraph, Triangle, Fine Arts, Selznick, First National.

TALMADGE, NORMA (Actress). b. Niagara Falls, New York, 1897; m. Joseph M. Schenck. Screen career (from 1911): "The Battle Cry of Peace," "The Crown Prince's Double," "Panthea," "The Forbidden City," "The Heart of Wetona," "The New Moon," "The Isle of Conquest," "A Daughter of Two Worlds," "The Woman Gives," "Yes or No," "The Branded Woman," "The Passion Flower," "The Sign on the Door," "The Wonderful Thing," "Smilin' Thru'," "The Eternal Flame," "The Voice From the Min-

aret," "Within the Law," "Ashes of Vengeance," "Dust of Desire," etc. Companies: Vitagraph, Fine Arts, Triangle, Selznick, First National.

TAYLOR, ESTELLE (Actress). b. Wilmington, Delaware. Brief stage career. Screen career: "The Adventurer," "While New York Sleeps," "Blind Wives," "Footfalls," "Monte Cristo," "A Fool There Was," "Thorns and Orange Blossoms," "The Lights of New York," "Only a Shopgirl," "The Ten Commandments," etc. Companies: Fox, Metro, Goldwyn, Preferred, C. B. C., Paramount.

TEARLE, CONWAY (Actor). b. New York, 1880; m. Adele Rowland. Extensive stage career in England and United States. Screen career: "The Fall of the Romanoffs," "Virtuous Wives," "Two Weeks," "She Loves and Lies," "The Oath," "Bucking the Tiger," "After Midnight," "The Man of Stone," "Shadows of the Sea," "Love's Masquerade," "The Referee," "The Eternal Flame," "One Week of Love," "Bella Donna," "Ashes of Vengeance," "Black Oxen," etc. Companies: Brenon, Paramount, Selznick, First National, United, Equity.

TELL, ALMA (Actress). b. New York, 1892. Extensive stage career. Screen career: "On with the Dance," "Paying the Piper," "The Iron Trail," "Broadway Rose," etc. Companies: Paramount, United Artists, Metro.

TELL, OLIVE (Actress). b. New York, 1894. Extensive stage career. Screen career: "Her Sister," "Secret Strings," "To Hell with the Kaiser," "The Trap," "Love Without Question," "Clothes," "Worlds Apart," etc. Companies: Empire, Mutual, Metro, Universal, Selznick.

TERRY, ALICE (TAAFE) (Actress). b. Nashville, Texas, 1896; m. Rex Ingram, 1922. Short stage career. Screen career: first in comedies, then "Thin Ice," "Hearts are

Trumps," "The Four Horsemen of the Apocalypse," "The Conquering Power," "Turn to the Right," "The Prisoner of Zenda," "Where the Pavement Ends," "Scaramouche," etc. Companies: Crystal, Vitagraph, Metro.

TERRY, ETHEL GREY (Actress). b. Oakland, California. Stage career, in stock and legitimate. Screen career: "The Sign of the Cross," "Craig Kennedy," "Going Some," "The Breaking Point," "The White Mouse," "Shattered Idols," "Too Much Business," "The Crossroads of New York," "The Kick-Back," "Oath Bound," "Under Two Flags," "Garrison's Finish," "Peg o' My Heart," "Brass," etc. Companies: Famous Players, Vitagraph, American, World, Mayflower, Goldwyn, Realart, First National, Hodgkinson, Educational, Sennett, F. B. O., Fox, Metro, Warner Brothers.

TERWILLIGER, GEORGE (Director and Continuity Writer). b. New York, 1882. Early career, newspaper and magazine writer. Screen career: "The Sporting Duchess," "Dollars and the Woman," "The Bride's Play," "The Misleading Lady," "The Fatal Hour," "What Fools Men Are," etc. Companies: Reliance-Majestic, Lubin, Vitagraph, Metro, Paramount, American.

THEBY, ROSEMARY (Actress). b. St. Louis, Missouri. Screen career: "Too Much Women," "Kismet," "A Connecticut Yankee in King Arthur's Court," "Fightin' Mad," "Yellow Men and Gold," "More to be Pitied than Scorned," "Rich Men's Wives," "The Eternal Flame," "Lost and Found," "The Rip Tide," "Your Friend and Mine," "The Girl of the Golden West," etc. Companies: Universal, Artcraft, Metro, Mayflower, Robertson-Cole, Pathé, Fox, Goldwyn, First National, C. B. C., Preferred, Arrow.

THURMAN, MARY (Actress). b. Richfield, Utah; educ. University of Utah. Screen career: "Sunshine Dad," "In

the Heart of a Fool," "The Scoffer," "The Primal Law," "The Lady From Longacre," "The Sin of Martha Queed," "The Green Temptation," "The Bond Boy," "The Tents of Allah," "Zaza," etc. Companies: Fine Arts, Keystone, Sennett, Paramount, Pathé, First National, Fox, Associated Producers.

TITUS, LYDIA YEAMANS (Actress). b. Australia. Extensive stage career. Screen career: "High Speed," "The World and Its Woman," "Strictly Confidential," "The Mad Marriage," "The Freeze Out," "The Marriage of William Ashe," "The Concert," "Queenie," "The Invisible Power," "His Nibs," "Nobody's Fool," "Beauty's Worth," "The Married Flapper," "A Girl's Desire," "Alladin," "The Famous Mrs. Fair," etc. Companies: Universal, Arcraft, Paramount, Vitagraph, Goldwyn, Metro, Robertson-Cole, Famous Players, Fox, Federated, First National.

TORRENCE, ERNEST (Actor). b. Edinburgh, Scotland. Previous career: musician. Stage career: musical comedy. Screen career: "Tol'able David," "The Prodigal Judge," "Broken Chains," "The Covered Wagon," "The Trail of the Lonesome Pine," "The Brass Bottle," "The Hunchback of Notre Dame," "Ruggles of Red Gap," etc. Companies: First National, Vitagraph, Goldwyn, Universal, Paramount.

TOURNEUR, MAURICE (Director). b. Paris, France. Stage career: fifteen years as producer. Screen career: "The Whip," "The Poor Little Rich Girl," "The Blue Bird," "Barbary Sheep," "Sporting Life," "Treasure Island," "Victory," "The White Circle," "The Wishing Ring," "Last of the Mohicans," "The Isle of Lost Ships," "Lorna Doone," "The Christian," "The Brass Bottle," etc. Companies: Eclair, World, Paramount, Arcraft, Pathé, First National, Fox, Associated Producers, Goldwyn.

TRIMBLE, LAURENCE (Director). b. Robbinston, Maine, February 15, 1885. Early career: lumber business, short

story writer. Screen career: "The Auction Block," "My Old Dutch," "Going Some," "The Silver Horde," "Everybody's Sweetheart," "The Silent Call," "Brawn of the North," "White Fang," etc. Companies: Goldwyn, Selznick, First National.

TRUEX, ERNEST (Actor). b. Denver, Colorado, 1890. Stage career, extensive. Screen career: "Come On In," "Good-bye, Bill," "Oh, You Women," "Stick Around," "Too Good To Be True," "Little, But Oh My," "The Bashful Lover," "Six Cylinder Love," etc. Companies: Famous Players, Pathé, Fox.

TURPIN, BEN (Actor). b. New Orleans, Louisiana, 1874. Extensive stage career in vaudeville and burlesque. Screen career: "A Night Out," "His New Job," "Yankee Doodle in Berlin," "Salome and Shenandoah," "Married Life," "A Small Town Idol," "Step Forward," "The Shriek of Araby," "Where Is My Wandering Boy This Evening?" and numerous comedies. Companies: Essanay, Sennett, Vogue, Paramount, Associated Producers, First National, Pathé.

TYNAN, BRANDON (Actor). b. Dublin, Ireland, 1879. Extensive stage career as actor and playwright. Screen career: "Success," "Loyal Wives," etc. Companies: Metro, Burn.

UNSELL, EVE (Continuity Writer). Educ. Emerson College, Boston. Early career: newspaper work. Screen career: has written and adapted many stories, including "The Cup of Fury," "Eyes of the Soul," "The Twice Born Woman," "The Call of Home," "French Heels," "Up and At 'Em," "Captain Fly-By-Night," "Shadows," "The Hero," "Long Live the King," "Are You a Failure?" "The Boomerang," etc.

VALENTINO, RODOLPH (Actor). b. Castellaneto, Italy, May, 1895. m. Jean Acker (div.), m. Winifred Hudnut

(1922). Early career: dancer. Screen career: "The Big Little Person," "The Delicious Little Devil," "Society Sensation," "All Night," "Out of Luck," "Eyes of Youth," "Ambition," "Passion's Playground," "The Four Horsemen of the Apocalypse," "Uncharted Seas," "The Wonderful Chance," "Once To Every Woman," "The Conquering Power," "Camille," "The Sheik," "Moran of the Lady Letty," "Beyond the Rocks," "Blood and Sand," "The Young Rajah," etc. Companies: Vitagraph, Universal, Metro, First National, Selznick, Paramount.

VALLI, VIRGINIA (Actress). b. Chicago, Illinois, 1895. Stage career: dancer. Screen career: "The Very Idea," "The Penalty," "Sentimental Tommy," "A Trip to Paradise," "The Idle Rich," "The Right That Failed," "The Black Bag," "The Storm," "For Your Daughter's Sake," "The Village Blacksmith," "A Lady of Quality," etc. Companies: Essanay, World, Fox, Metro, Universal, Paramount, First National.

VAN LOAN, H. H. (Continuity Writer). b. Athens, New York, 1885; educ. Columbia University. Early career: publicity man and newspaper writer. Screen career: has written and adapted many stories, including "The New Moon," "A Rogue's Romance," "The Red Terror," "The Third Eye" (serial), "Danger," "The Great Redeemer," "The Virgin of Stamboul," "The Wonderful Chance," "Fightin' Mad," "The Breaking Point," "Fifty-Fifty," "Bring Him In," "The Sage-Brush Trail," "Storm Swept," "The Fog," "The Drivin' Fool," etc.

VERNON, BOBBIE (Actor). b. Chicago, Illinois, 1897. Stage career: in musical comedy and vaudeville. Screen career: has appeared in numerous comedies for Universal, Keystone and Christie.

VIDOR, FLORENCE (Actress). b. Houston, Texas, 1895; m. King Vidor. Screen career: "The Bravest Way," "Old

Wives for New," "The Turn in the Road," "Poor Relations," "The Other Half," "The Family Honor," "Lying Lips," "Beau Revel," "Hail the Woman," "Woman, Wake Up," "Dusk to Dawn," "Skin Deep," "Conquering the Woman," "Alice Adams," "Main Street," "The Virginian," etc. Companies: Paramount, Robertson-Cole, First National, Associated Producers, Pathé, Warner Brothers, Preferred.

VIDOR, KING (Director). b. Galveston, Texas; m. Florence Vidor. Screen career: "The Turn in the Road," "Poor Relations," "The Sky Pilot," "The Jack-Knife Man," "The Family Honor," "Love Never Dies," "The Real Adventure," "Dusk to Dawn," "Conquering the Woman," "Peg o' My Heart," "The Woman of Bronze," "Three Wise Fools," etc. Companies: Associated Producers, First National, Pathé, Metro, Goldwyn.

VIGNOLA, ROBERT G. (Director). b. Italy. Stage career: stock and legitimate. Screen career: "The Vampire," "The Claw," "The Girl Who Came Back," "Experimental Marriage," "Heart of Youth," "More Deadly Than the Male," "The World and His Wife," "The Passionate Pilgrim," "Straight Is the Way," "The Woman God Changed," "Enchantment," "Beauty's Worth," "The Young Diana," "When Knighthood Was In Flower," "Adam and Eva," etc. Companies: Kalem, Famous Players, Paramount, Selznick, Cosmopolitan.

VON STROHEIM, ERICH (Director, Author and Actor). b. Austria. Early career: army officer, magazine and newspaper writer. Stage career in vaudeville. Screen career: acted in "Panthea," "Less Than the Dust," "In Again, Out Again," "For France," "The Unbeliever," "Hearts of the World," "Heart of Humanity," etc. Wrote, directed and acted in "Blind Husbands," "The Devil's Passkey," "Foolish Wives." Co-director of "Merry Go Round." Directed

"McTigue." Companies: Fine Arts, Selznick, United Artists, Artcraft, Vitagraph, Edison, Griffith, Universal, Goldwyn.

WAGNER, ROB (Continuity Writer and Director). Author of "Film Folk," a collection of articles on motion pictures. Screen career: Title writer for Paramount. Directed "Fair Week" and Will Rogers Comedies for Pathé.

WALKER, LILLIAN (Actress). b. Brooklyn, New York. Early career: model. Stage career: in stock and vaudeville. Screen career: appeared in many of earliest Vitagraph pictures, including, "The Princess of Park Row," "The Star Gazer," "The Lust of the Ages," "A Joyous Liar," "The Better Wife," "You and I," "Love's Boomerang," "A Woman of No Importance," etc. Companies: Vitagraph, Ogden, Hodkinson, Gross., Selznick, Paramount.

WALSH, GEORGE (Actor). b. New York, 1892. Studied law at Fordham and Georgetown Universities. Screen career: "The Book Agent," "The Yankee Way," "I'll Say So," "From Now On," "The Plunger," "Dynamite Allen," "Serenade," "With Stanley in Africa," "Vanity Fair," "Rosita," etc. Companies: Universal, Fox, First National, Goldwyn, United Artists.

WALTHALL, HENRY B. (Actor). b. Shelby County, Alabama. Screen career, from 1910: "The Birth of a Nation," "False Faces," "A Long Lane's Turning," "Parted Curtains," "The Flower of the North," "One Clear Call," "The Kick-Back," "Gimme," "The Face on the Bar-Room Floor," etc. Companies: Vitagraph, Griffith, Ince, Ex-Mutual, Mayflower, Pioneer, First National, F. B. O., Goldwyn, Universal, Fox.

WALTON, GLADYS (Actress). b. Boston, Massachusetts. Screen career: "The Secret Light," "The Gutter Snipe,"

"Second Hand Rose," "The Trouper," "Top o' the Morn-ing," "The Girl Who Ran Wild," "All Dolled Up," "The Love Letter," "Gossip," "The Town Scandal," etc. Com-pany: Universal.

WARD, FANNIE (Actress). b. St. Louis, Missouri, 1875. Stage career from 1890. Screen career: "The Years of the Locust," "The Yellow Ticket," "The Narrow Path," "Common Clay," "The Profiteers," "Our Better Selves," "The Cry of the Weak," "A Japanese Nightingale," "The Hardest Way," etc. Companies: Pathé, Lasky.

YOUNG, CLARA KIMBALL (Actress and Producer). b. Chicago; educ. St. Francis Xavier's Academy; m. James Young (div.). Stage career: started at age of three and appeared in stock, vaudeville and legit. Entered movies in 1912. Screen career: "My Official Wife," "Camille," "The Yellow Passport," "Trilby," "The Foolish Virgin," "The Easiest Way," "Magda," "Shirley Kaye," "The Savage Woman," "The Claw," "Cheating Cheaters," "Eyes of Youth," "Forbidden Women," "Mid-Channel," "Hush," "Straight From Paris," "The Hands of Nara," "Enter Madame," "The Woman of Bronze," "What No Man Knows," "Cordelia the Magnificent," etc. Companies: Vitagraph, World, Equity, Metro.

YOUNG, JAMES (Director). b. Baltimore, 1878; educ. Johns Hopkins; m. Clara Kimball Young (div.). Stage career: Shakespearian repertoire and in companies with Sir Henry Irving, Augustin Daly, Viola Allen, Annie Russell, etc. Screen career: "A Regular Girl," "A Daughter of Two Worlds," "Hearts in Exile," "Curtain," "The Devil," "Without Benefit of Clergy," "The Infidel," "The Masquerader," "A Rogue's Romance," "Omar the Tent-maker," "Trilby," etc. Companies: Lasky, Vitagraph, World, Morosco, Paralta, Selznick, First National, Pathé.

YOUNG, WALDEMAR (Continuity Writer). Educ. Stanford University. Early career: newspaper man. Stage career: vaudeville. Screen career: staff writer for Universal, Pathé, Metro and Paramount.

ZUKOR, ADOLPH (Producer). b. Hungary, 1873. Early career: dealer in hardware, upholstery and furs in New York and Chicago. Entered film business as exhibitor, and later founded the Famous Players Film Corporation, which produced the first feature pictures (1912). Formed Artcraft Pictures and associated with Jesse L. Lasky in organizing Famous Players-Lasky.

THE MOVIE VOCABULARY

The slaves of the silent drama have developed a language of their own, composed of words and phrases distorted from their usual meaning, terms that have been handed down from the dictionary of the theatre, and new philological concoctions that they have evolved by themselves. The following list represents an attempt to catalogue the words and phrases most frequently used by members of the movie gentry, with an indication of their delicate shades of meaning:

ANGLE, n. A point of view. ("He has the right angle on this.")

ANGLE-SHOT, n. A side view of a scene.

ART TITLE, n. Any main or subtitle which is embellished with a design, drawn, painted, or photographed.

ATMOSPHERE, n. Background. The term is applied to the extras who move about through scenes for the purpose of providing local color.

AUDIENCE PICTURE, n. A photoplay that possesses a great box-office appeal; one that will please the average audience rather than the sophisticated critic. Examples of this are "Fool's Paradise," "Souls for Sale," and "Where Is My Wandering Boy Tonight?"

BACK LIGHT, v. To place a strong illumination behind the characters in a scene so that it will outline them with light. In this way a mass of blond hair may be transformed into spun gold.

BUCKLING, n. A clogging of the mechanism in the camera when the film runs off its regular rollers.

BUSINESS, n. A bit of pantomime, used to increase the illustrative effect of a scene.

CAMERA! Command uttered by the director when he wishes to start shooting.

CAMERA-HOG, n. An actor, or actress, who manages to keep himself in the forefront of every scene to the exclusion of other characters.

CAMERA-WISE, adj. Applied to those who understand the art of camera-hogging.

CINEMA, n. The European term for movies.

CINEMATOGRAPHER, n. An imposing synonym for camera man, used almost exclusively by camera men themselves.

CLOSE-UP, n. A scene or an individual photographed at close range.

CONTINUITY, n. A detailed transcription of a story, divided into scenes exactly as it will appear on the screen, with indication of

subtitles, inserts, etc. It is the director's guide in the making of every picture.

CONTINUITY WRITER, n. A staff writer who turns stories and plays into continuity form.

COSTUME PLOT, n. A detailed description of costumes worn by each character, listed in accordance with the scenes set forth in the continuity.

CRANK, v. To photograph. Synonym: shoot.

CRANK SPEED, n. The speed at which the crank should be turned in accordance with the nature of the scene. If it is desirable that the scene shall move slowly on the screen, the crank is turned fast, and vice versa.

CROSS-LENS ACTION, n. The moving of any object across the screen in a line which is at right angles with the camera's line of vision.

CUT-BACK, n. The return to a scene that has been shown previously. Synonym: switch-back.

CUTTER, n. A motion picture editor; he should know how much space to allow each scene, and how to arrange the various scenes to the greatest advantage, after they have been photographed.

DARK STAGE, n. Any set which must be lighted artificially.

DIAPHRAGM, n. A device which regulates the aperture on the lens of a camera.

DIFFUSER, n. A light muzzling screen which is placed over the source of light, to soften or diffuse it.

DIRECTOR, n. The person directly in charge of the production of a motion picture.

DISSOLVE, v. To blend one scene into another. *Mechanical Dissolve, n.* The melting of one scene into another by means of a chemical process.

Lap Dissolve, n. Another variation of the same process. The ends of the two films are overlapped either in the photographing or the printing.

DOUBLE, n. An obscure actor or actress who impersonates one of the principal players in difficult or dangerous scenes.

DOUBLE EXPOSURE, n. Two scenes photographed on the same film, so that the action of one scene harmonizes with the action of the other.

DUMMY, n. A figure which is used when the action calls for any impossible risk, such as falling off a cliff, or swimming over a waterfall.

EXCHANGE, n. A branch office of a distributing organization through which pictures are rented to the exhibitor.

EXHIBITOR, n. A proprietor of a motion picture theatre, and the most cordially disliked individual in the business.

EXPLOITATION, n. A systematic advertising of a picture by means of posters, newspaper publicity, displays in theatre lobbies, or special "stunts."

EXTERIOR, n. An outdoor scene.

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EXTRA, n. Any person who appears in a picture without playing a definite rôle. Extras are engaged by the day at the rate of \$2.50 and up, depending upon the costume they are to wear and the nature of the work that they are to do. Thus, Extras who can bring their own dress suits, or can do hazardous work, are paid more than those who merely fill in the background.

FADE-IN, n. A gradual appearance of a scene on the screen.

FADE-OUT, n. A gradual disappearance of a scene from the screen.

FEATURE, n. A picture of five or more reels, which occupies the principal position on the program of a movie theatre. In some theatres, notably in New England, it is customary to show two features at each performance.

FILLER, n. A short picture of one or two reels used to fill the space not occupied by the feature on the program.

FILM, n. A strip of perforated celluloid on which a motion picture is printed. The term is also used as a synonym for motion picture. *v.* To photograph a photoplay.

FLASH, n. A scene which appears briefly on the screen.

FLOP, n. A picture that fails to make money.

FRAME, n. An individual scene in a strip of film. There are about sixteen frames to a foot.

GAG, n. A bit of deliberately humorous business.

GAG-MAN, n. An expert at the concoction of gags. Every movie comedian has one or more gagmen in his employ, whose business it is to suggest ideas for comic situations and stunts.

GROSS, v. To make money. It is applied only to pictures. ("This film will gross a million dollars.")

HALATION, n. A glimmer of light used to indicate mystical objects on the screen, such as, a cross or halo.

HEART INTEREST, n. The quality in a picture which makes for pathos and sympathy.

HEAVY, n. A character actor, usually a villain.

HERALD, n. An advance advertisement of a picture, usually illustrated with a still.

HOKUM, n. Any quality that is trite, obvious and mechanical. Examples of hokum are: An old mother placing a light in the window for her wandering boy; a villain assaulting a girl in a locked room, while the hero dashes to save her; or, a fat man slipping upon a banana peel.

INSERT, n. A photograph of some object inserted in a picture to take the place of a subtitle; *i.e.*, a newspaper headline, a calendar, or a telephone bell ringing.

INTERIOR, n. An indoor scene.

IRIS, n. A manipulation of the diaphragm of the camera so that the aperture grows larger or smaller. *Iris-in, v.* To open the Iris. *Iris-out, v.* To close the Iris.

JUMP, n. A crudity in a scene which should be continuous,

caused, usually, by carelessness on the part of the cutter. It can be remedied by the insertion of a subtitle at the point where the jump takes place.

KICK-IT. A command indicating that the lights are to be turned on, when the director is ready to shoot.

KNOCK-OUT, n. A picture that scores a tremendous success.

LEAD, n. The principal figure in a motion picture story.

LOCATION, n. A scene that is photographed anywhere outside the motion picture studio.

LONG-SHOT, n. A scene photographed at long range.

LOT, n. The grounds surrounding a studio on which the actual shooting is done.

MAT, n. A frame placed over the lens of a camera so that the picture will have a distinct shape when projected on the screen. Thus, when a "keyhole mat" is used, the audience will see the scene as through a keyhole.

MINIATURE, n. A small set which appears on the screen full size.

MUFF, v. To miss the point in playing a scene.

MUG, v. To make over-elaborate grimaces.

NEGATIVE, n. The film upon which the scene is recorded and from which the positive is made. The shades of black and white are directly reversed on the negative.

NIGGER, n. The black screen used to shade the lens of the camera from the lights which illuminate the scene.

N.G., n. A sign held before the camera to indicate that the scene just photographed has been ruled out by the director.

PAN, v. To make a panoramic view of a scene by moving the camera from one side to another or up and down.

PATCH, v. To cement two strips of film together.

PEDDLE THE BRUSH, v. To capitalize a beard in applying for work at a movie studio. Beards are frequently in big demand, particularly for Alaskan dramas and mediæval costume plays.

PLANT, v. To prepare for a situation. Thus, when a character is seen to place a revolver in a drawer, it is obvious that there will be shooting at a later stage of the story.

PROGRAM PICTURE, n. A picture that is part of a regular pre-arranged producing program. It is produced within a given period of time, released on a definite date, and is generally sold to the exhibitor in advance.

PUNCH, n. The quality in a picture which exerts most force upon the spectator. Synonym: wallop.

POSITIVE, n. The film on which the negative is printed. Synonym: print.

PRE-VIEW, n. A public or private showing of a motion picture before the date of its release.

PROJECTION MACHINE, n. The machine through which motion picture film is run and thrown on the screen.

PROJECTION ROOM, n. A room in a movie studio or office, in which there is a projection machine and a screen. The screen is much smaller than those used in theatres and the pictures therefore appear on a smaller scale.

PROP, n. Any article used in a scene, such as, a cigarette, a revolver, a chair, or a book.

REEL, n. The standard unit used in measuring completed motion pictures. A reel comprises slightly less than one thousand feet of film.

REFLECTOR, n. A canvas frame covered with silver or aluminum paint, used to reflect light upon a character or an object.

REGISTER, v. To indicate an emotion by means of a facial expression. This term is used more frequently outside the movie industry than in it.

RELEASE, v. To start a motion picture upon its public career.

RELIEF, n. A bit of comedy introduced to relieve the tension, after a heavy dramatic scene.

RETAKE, n. A scene that has proved unsatisfactory and is photographed a second time.

REVERSE ACTION, n. Any action that appears to go backward instead of forward. It is achieved by reversing the crank of a camera. If, when the camera man is photographing a scene wherein a man dives from a spring board into the water, he turns the crank backwards, it will appear on the screen that the man is leaping from the water to the spring board.

SAVE IT. A command issued to the electricians when the studio lights are to be turned out.

SCENARIO, n. An outline of the story from which the continuity is made.

SCENE PLOT, n. An itemized list of scenes, arranged according to the sets and locations in which they are to be made.

SCENIC, n. A picture, usually short, in which the scenery is the principal point of interest.

SEQUENCE, n. A connected succession of events which takes place in one setting.

SET, n. A constructed scene.

SHORT SUBJECT, n. Any picture of one or two reels in length; a comedy, a two-reel drama, a scenic, a travel picture, a news reel, or an educational film.

SITUATION, n. The climax resulting when several conflicting dramatic forces have been brought together.

SKY-SHOT, n. A photograph taken with the camera pointing upward; a worm's-eye view.

SLAP-STICK, n. A term applied to broad comedies which depend upon gags rather than on humorous situations.

SLOW-CRANKING, n. The act of turning the camera crank slowly so that the action will be accelerated on the screen.

SLOW MOTION, n. A term applied to pictures that are photographed by means of a multiple-speed camera. Slow motion is used both for comic effect and for analyzing the muscular action of athletes, race horses, etc.

SOFT FOCUS, n. A type of lens used to soften the usually harsh lines of a photograph. It gives a misty, fuzzy effect to a picture when projected on the screen.

SPECIAL, n. A "super-feature" picture, usually of more than seven reels in length. A Special is the opposite of the program picture.

SPLIT-REEL, n. An almost obsolete term used to describe a reel which contains more than one subject. In the early days of the motion picture, it was customary to run two feature pictures on one reel.

SPOT CONTINUITY, n. A brief outline of a motion picture story in which only the big situations, or high spots, are listed.

S. R. O. A sign used occasionally by exhibitors to proclaim the fact that there is Standing Room Only.

STAFF WRITER, n. A continuity writer employed regularly by a producing company.

STAR, n. A feature player whose name is used in all advertisements of photoplays in which he or she appears. A star is promoted to the position, when it is established that he or she possesses a strong reputation with the public, or a strong pull with the producer.

STATIC, n. Static electricity, caused by cold or dampness, which exerts a detrimental effect upon the emulsion of motion picture film when run through the camera.

STILL, n. A non-moving photograph of a scene from a motion picture, taken with an ordinary camera.

STUFF, n. An inclusive term applied to any one of the varieties of action which appear regularly in photoplays. Thus, "Desert Stuff," "Kid Stuff," "Tank Stuff," "Animal Stuff," "Cabaret Stuff," etc.

STUDIO, n. A plant where motion pictures are produced.

STUNT, n. Any trick, hazardous or mechanical, that appears in a motion picture.

STUNT MAN, n. A professional dare-devil, usually from the circus, who makes a business of risking his life in motion pictures.

SUBTITLE, n. A printed legend, caption or leader, used in a photoplay to describe action, lapses of time, or to introduce characters. The tendency among progressive producers, at present, is to reduce subtitles to a minimum, so that they may tell their story, in so far as it is possible, in terms of pictures that move.

SUNLIGHT STAGE, n. A stage built in the open air and illuminated by the sun rather than by artificial light. It is used infrequently now except by the smaller companies.

SUPPORT, n. The group of players, other than the star, who appear in the principal rôles of a motion picture play.

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TAKE, *n.* An individual scene that has been photographed.

TEASER, *n.* A small advertisement appearing regularly for the showing of a photoplay, which is calculated to excite interest and curiosity. For instance, on Monday, the newspaper will carry an advertisement with the question, "Is it 16?"; on Tuesday, "Is it 25?"; on Wednesday, "Is it 30?"; and so on until Friday, when the reader will be asked "When is the Dangerous Age?" The newspapers on Saturday will convey the information that "'The Dangerous Age' will open at the Strand tomorrow."

TELESCOPIC LENS, *n.* A lens used for long distance photography.

TEST, *n.* A try-out of an actor or actress before the camera with a view to ascertaining his or her ability, screen value, or qualification for a certain type of rôle.

TIME LAPSE, *n.* The time intervening between scenes. It is usually indicated by a fade-out and subtitle.

TINT, *v.* To dye a film so that it will produce a special effect, as of moonlight.

TRUCK-BACK, *v.* To move the camera back while a scene is being photographed. In this way a continuous close-up may be obtained of a character walking forward.

VIGNETTE, *n.* A scene in which the usually sharp edges have been softened.

WIND MACHINE, *n.* An aeroplane propeller used to provide the semblance of wind in a scene.

WIDE-ANGLE LENS, *n.* A lens used to photograph extensive scenes in which it is not necessary that certain characters shall stand out.

WORKING TITLE, *n.* The main title of a picture, used during the course of production until a more satisfactory "release title" may be found.

